

July/August 2017
Volume 43, Number 1



A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past & Present

STEREO WORLD

Bad Stereoviews

The Reading Girl

WW1 Propaganda

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Fun for the Kids!

Here's another group of views courtesy of David Starkman and Susan Pinsky, again from the large assortment of family slides shot by the late Samuel Biren. See the '50s Flavored Finds column in SW Vol. 36, #6 for the whole story of their connection to the Biren family.

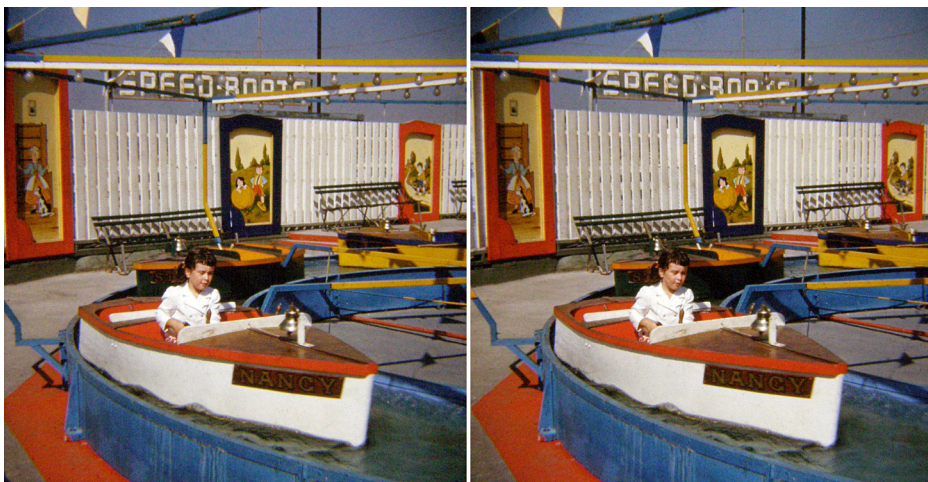
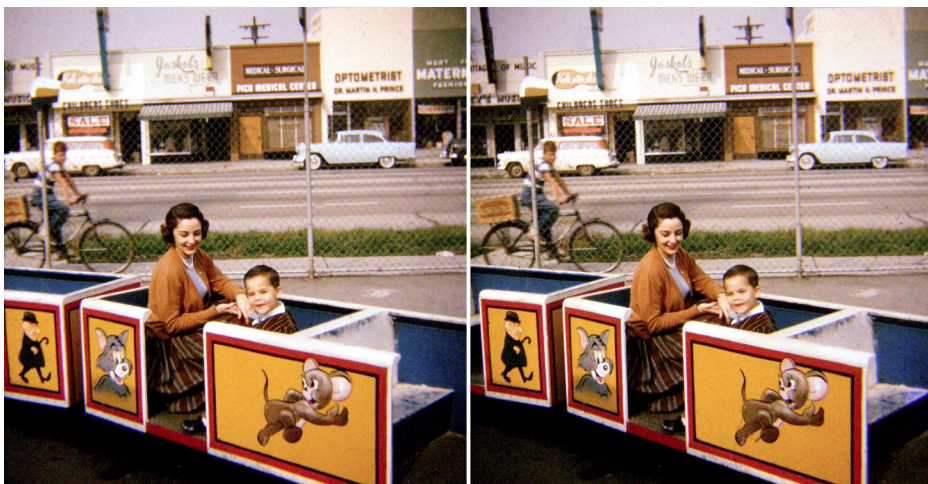
All I have to go by on these views are the titles of the slides themselves, so little information is available. But I suspect few of these attractions in the southern California area still exist today!

First up is the Beverly Park Train from 1952. It looks like it's right in town, across the street from a row of stores. Next is Speed Boats at Pacific Park, also from 1952. Calling these speed boats might be a slight exaggeration! And finally, Coaster at Beach, California in 1953. Looks like a nice gentle ride for the youngsters! 📺

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



STEREO WORLD

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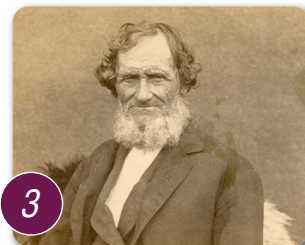
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Front Cover:

The Portage Viaduct timber bridge, Livingston County, New York, ca. 1865; stereo by Willard M. Knight of Buffalo from "Bad Stereoviews Redux" by Paula Fleming and Brandt Rowles. This is the inverted right image on the mount. When corrected, the pair fuses normally.

Back Cover:

The Reading Girl, by Pietro Magni. Note the stereoview of the statue at its base. See European Gems – "The Sad Story of the 'Reading Girl'" by Denis Pellerin.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Cover Story

What's up with our cover? Not the top of the page! Try inverting the magazine. Not an error on our part, but the actual right image as mounted on a stereoview illustrated in Paula Fleming's article "Bad Stereoviews Redux" in this issue.

A "Holographic" Screen?

Just weeks after we learned of the VR180 project from Google (see *NewViews*), RED Digital Cinema has announced an upcoming smart phone, the Hydrogen One, which the respected professional camera company describes as a "Holographic Media Machine."

The limited product details released so far say the device's 5.7" glasses-free screen can display 2D content, holographic RED Hydrogen "4-View content," stereo 3D content, and 2D/3D VR, AR and MR.

Just what they mean by holographic isn't explained, but the term has suffered as much or more from advertising hype over the years as "3-D." They do emphasize that the screen isn't lenticular and works in horizontal or vertical orientation, so something fairly sophisticated is probably involved. One thing to note in the single product photo released so far is that only one lens is evident, making the \$1595 phone a display only device, unless the promised "modular component system" later includes stereo lenses. (At RED prices, they should incorporate variable spacing.)

A number of YouTube videos already feature speculation about the Hydrogen One. For more, see <http://downloads.red.com/hydrogen.pdf>.

The phone isn't scheduled to ship until 2018, so there's time to watch for more details. If, as claimed, it represents a major breakthrough in screen technology, it may spur other companies to work on lower priced,

less elaborate versions that avoid patent conflicts. In any case, it would be interesting to see a sample at 3D-Con 2018 in Cleveland!

Cyclopital News

Cyclopital3D has announced that the company no longer employs anyone full time due to the slow-down in the 3D imaging industry. According to co-founder Tanya Alsip, "Many of our products have been discontinued... We don't know how much

longer the rest will be available. So if you want something we still offer, we recom-

mend ordering it soon- and you should expect a long delivery time because we all have full time jobs aside from Cyclopital3D. But we will always follow through!" See www.cyclopital3d.com.



The RED Hydrogen One.

Editor's View

Comments and Observations

by John Dennis

Comic Dental Views Sought

The curator of the Sindecuse Museum of Dentistry (University of Michigan-Ann Arbor) asked about copies or views depicting dentists for a presentation. Patients and dentists in comical office scenes involving: Laughing gas, pulling a tooth with a string, the aftermath of string attempt, Electro therapy to relieve tooth pain, etc. The images were needed by July 21, 2017, but maybe some member could help a potential new collector anyway. Contact Shannon O'Dell, shannono@umich.edu, 734-763-0767. 📧

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Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

This issue's intriguing *Unknown* comes from the National Civil War Museum in Harrisburg, PA with thanks to collector/historian Keith Brady for the scan of this unnumbered and unlabeled portrait. The image is mounted on what is probably early 1870s card stock as two separate prints, an unusual feature for Anthony's high volume studio.

Someone has written in pencil on the verso "John Brown" but it is clearly not. Another great mystery!

Answers!

Collector/historian Keith Brady has confirmed the mystery photo wagon in Vol. 42 No. 5 that I speculated might be connected with the

copy on eBay that was blindstamped vertically on the left margin of the front "C. SEAVER, JR. PITTSFIELD, MASS." We can perhaps add from manuscript notes on other copies that it is circa 1871 and taken "near Braintree." 📷

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

Pollock/Seaver partnership in the Boston area. Keith documented a

Can you identify these stereos? Your interesting and challenging *Unknowns* submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.



Upcoming Events

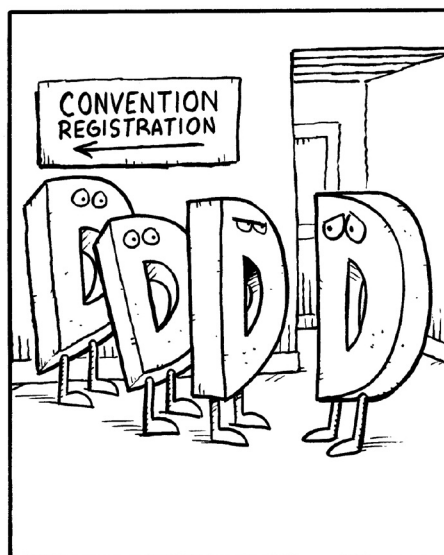
3D-Con 2018 – Tuesday July 17, 2018 to Monday July 23, 2018 at the Embassy Suites Cleveland – Rockslide Hotel in Independence, Ohio. Co-chaired by Barb Gauche and John Bueche.

International Stereoscopic Union (ISU) – The 22nd ISU Congress will be held in Lübeck Germany from August 20 to 26, 2019. The new location will be announced at 3D-Con 2017 and isu3d.org.

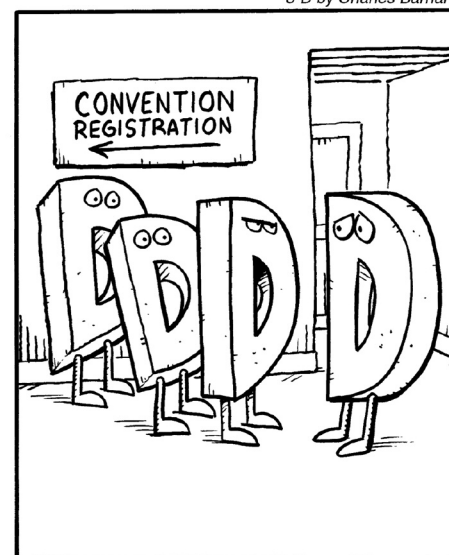
The Photographic Society of America (PSA) host their annual conference in the fall. They have at least an evening of 3-D, many photo excursions and many workshops. Pittsburgh, Pennsylvania, October 8 to October 14, 2017. 📷

GONE MADDD

by AARON WARNER
3-D by Charles Barnard



"GO AWAY, DAVE. CLEARLY YOU DON'T UNDERSTAND WHAT A 3-D CONVENTION IS."



"GO AWAY, DAVE. CLEARLY YOU DON'T UNDERSTAND WHAT A 3-D CONVENTION IS."

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BAD Stereoviews Redux

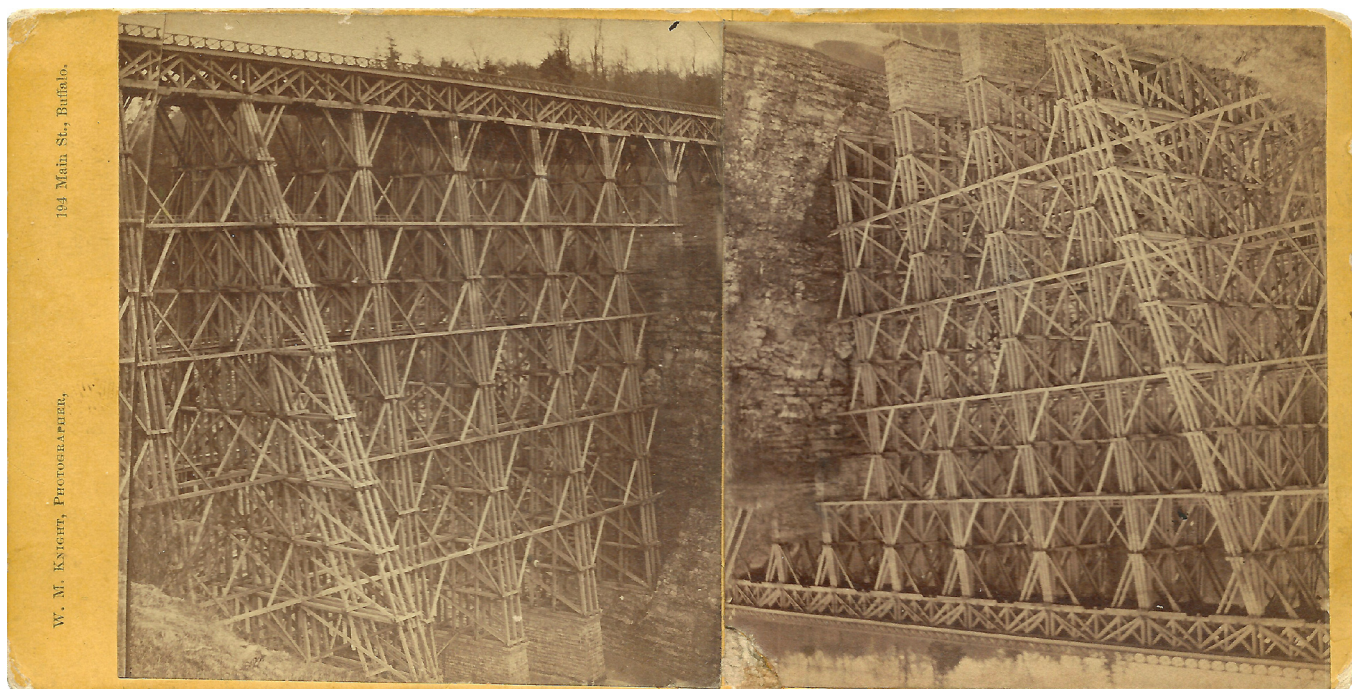
by Paula Fleming & Brandt Rowles

Given all of the tensions in the world today, I think it is a perfect time to put a little levity into our stereoscopic lives. Something to give us a giggle—but what? Then I remembered how I cackled myself silly at the 1996 NSA convention viewing Brandt Rowles' winning exhibit, "Bad Stereoviews". A thrill that was repeated when some of the views were published in *Stereo World* accompanied by his witty remarks. Being one of only a handful of collectors of such rotten rarities¹, what could be more perfect? I contacted Brandt and John Dennis to see if

there might be interest in a republication/update and received a resounding, "Yes!" So here we are. I promise that stereo perfectionists will be agog—in fact several gogs—at these views. Honestly, they are that bad. But which are the worst? Regardless, we hope they bring you a smile, or at least a smirk.

NSA stereo exhibits allow for only limited length introductory material and captions. Brandt's text was as excellent as his exhibit was "bad". His wonderful text was perfect, so I will quote it almost in its entirety below. There are, however, other excellent "stinker stereos" in my own collection, so I am including a selection of these as well as my two-cents worth. Please enjoy, but don't try to free-view!

Fig.1. The Portage Viaduct timber bridge, a wonder of Livingston County, New York, ca. 1865; stereo by Willard M. Knight of Buffalo. The bridge, designed by Silas Seymour for the Erie Railroad, was a technological wonder. Built in 1852 it held the record for the longest and tallest bridge in the world. Stereoscopic photos of it were very popular. Except this example. Perhaps after mounting many cards everything went a bit funny looking at all the trestle lines.





AMERICAN VIEWS,
PUBLISHED BY

C. A. BECKFORD,
141 ESSEX STREET, SALEM, MASS.

Fig. 2. View of two different buildings in Salem and Beverly, Mass. Published by Charles A. Beckford, ca. 1869-1870. At least both views have trees in them. When magnified, the building on the left can be identified as that of "T. S. Pepper, Confectioner," whereas the building on the right is that of "S. D. Herrick" who was three miles away in Beverly. Pepper was in business in 1869; Herrick, a merchant of crockery, china and glass from 1869-1870. Beckford, who was a retailer of books, stationery, and publisher from 1868 to 1872 when he gave it all up to become a custom house inspector. I wonder how the inspection part went for him.

Truly excellent bad stereoviews are rare pearls that are always a delight to acquire. One must exclude, of course, the very common pseudostereos, flatties, and the mostly execrable copy-views that were turned out in massive heaps by opportunistic 19th century publishers. Rarity-of-badness is the *sine que non* for collectors of bad stereoviews.

In any learned treatise on bad stereoviews, true votaries are notable for their disdain for the easy-pickings of merely miserable copy views and common incompetent stereoscopic photography. Yes, raconteurs of

wretchedness insist upon uncommonly bad stereoviews; it is what separates us from the merely banal and elevates us to the apotheosis of awful.

Uncommonly bad stereoviews are rare simply because there was little if any market for views with, say, one image mounted upside down or different from its counter-

Fig. 3. Gravestones of Washington Irving and his family. Uncredited, ca. 1860s-1870s. Perhaps the photographer wanted to make a two-part panorama of the Irving family tombstones. Or it was another case of eye strain resulting in mismatched prints and then the operator deciding "what the heck?", this will view out ok.



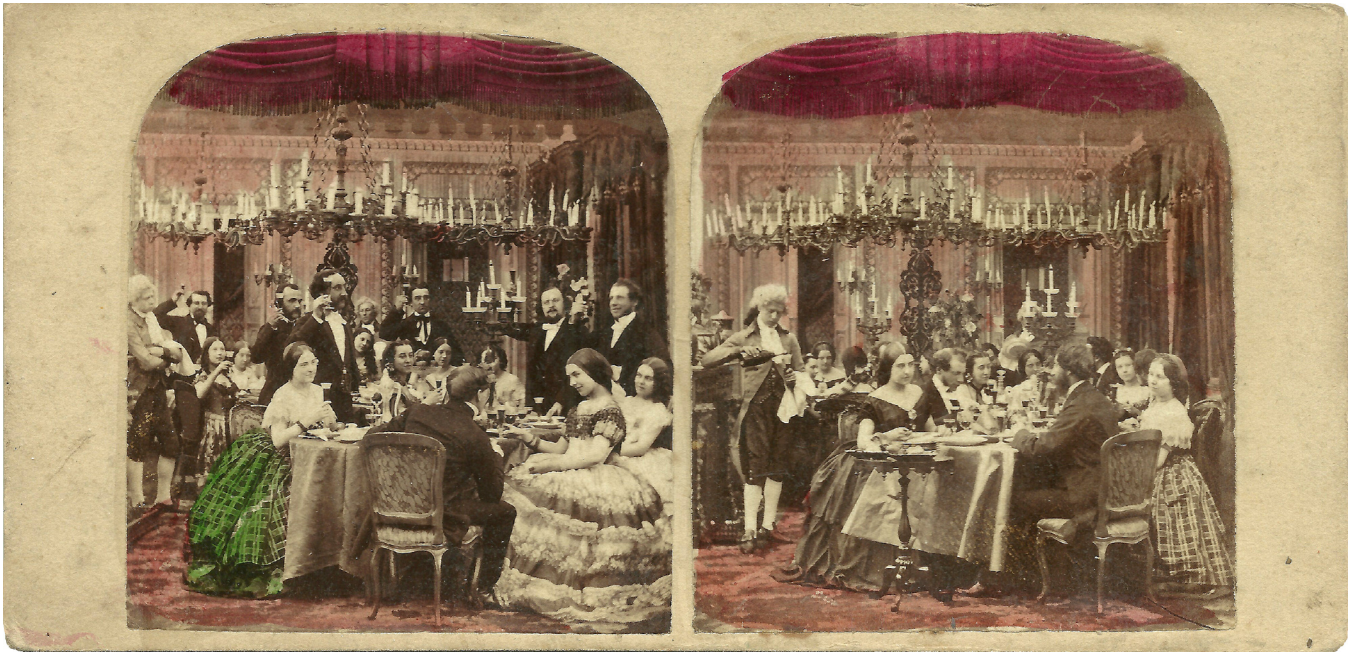


Fig. 4. "Supper after the Ball," by Anthony/Gaudin late 1850s. A stereoscopic version of "Find The Lady"? Now you see her; now you don't.

part. Although flat and/or pseudoscopic images are indeed bad work, they are far too common to excite the desire of real devotees of detritus.

Where does one go after Brandt's wonderful summary of the situation? Perhaps a few questions. Were bad views restricted to certain geographic areas? No. Certain eras? No. Specific topics? No. Stereoscopic wretchedness knows no boundaries! Certainly

less professional studios and cheap photographic establishments didn't have the staff to double check everything, or more likely didn't really care. All they had to do was sell a view once and make a profit. Caveat emptor. But as Brandt points out, our interest is in what can be termed "artfully awful" views which come under three major groupings—lack of quality control, bad original photography, and bad production.

Let's start with a batch of bad stereoviews that were made by good photographers, that somehow man-

Fig. 5. Untitled genre view of two girls. Fuzzy females - perhaps a case of negative slippage in the camera or the printing frame, but why is only one half affected? Sometimes you have to work hard to make a bad image.



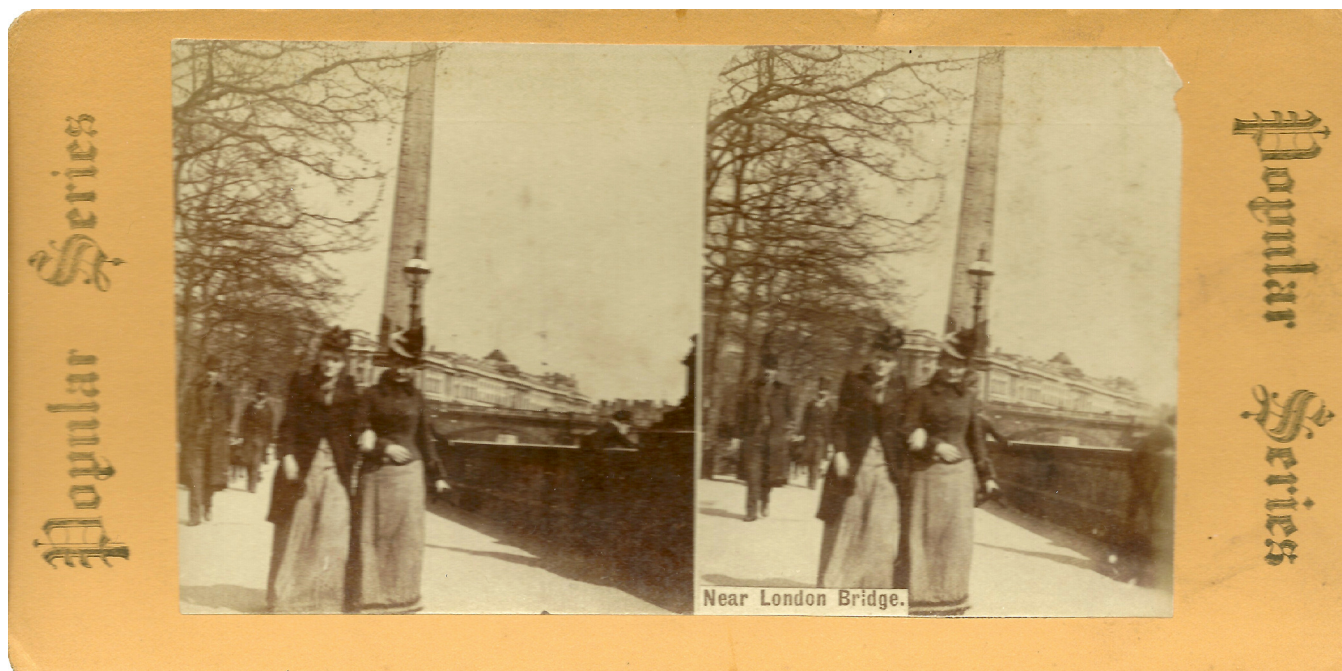


Fig. 6. Near London Bridge, Popular Series copy view, ca. 1885. Tilted Everything!

aged to slip past quality control. Consider the topsy-turvy view of the Portage Viaduct timber bridge in New York with one image mounted upside down. [Figure 1] Or cards with two completely different views. [Figures 2 & 3] Sometimes similar but still different images got mounted together, probably the result of tired employees producing many views of the same subject. Masterful French photographer Gaudin (a.k.a. Anthony) was guilty of publishing one such view. [Figure 4] Given their rarity, mounting errors appear to have been caught before too many

cards were produced. Such examples, however, are not limited to the 19th-century. Herbert E. Ives (1882-1953); son of Frederick Eugene Ives of Ives Kromskop fame) was President of the Optical Society of America and proponent of stereo aerial photography, produced, and copyrighted!, mismatched views of the Washington Monument taken from two completely different directions.²

Unfortunately no amount of quality control by the production staff

Fig. 7. Gaudin Bros. "Ladies Left off Clothe" [sic], ca. late 1850s. The views are not properly aligned because of a misplacement of the cutting jig. Brandt observed, "The curved tops are fine, so the jig worked better than the operator."



BARNUM'S. PHOTOGRAPH ROOMS, MASONIC HALL BLOCK, CORTLAND.

UP ONE FLIGHT OF STAIRS.

Pictures made in all styles to suit Customers, and satisfaction, guaranteed particular attention given to all kinds of copied work, Large and Small. My facilities are unsurpassed for work in India Ink, Water Colors, Oil, and Pastel, as I send my work to the best Artists in the Cities to be finished. Parties having pictures of friends they wish copied would consult their interest by taking them to an Artist they have Confidence in, rather than trust them to traveling agents who have no reputation to sustain.

We call particular attention to our Stereoscopic Department, including Niagara Falls Views, Lake George, Saratoga Springs, Hudson River, Adirondacks, White Mountains, Boston and Vicinity, New York City, Central Park, Greenwood, California, and Foreign Views France, Italy, and New Views of PALESTINE.

Also Views of CORTLAND and vicinity. Stereoscopes always on hand. And a fine assortment of Frames of various sizes and patterns.

D. BARNUM. ARTIST.

Fig. 8. Advertisement on back of stereo card by Delos Barnum. The view itself (not illustrated) isn't technically bad. Just don't bother getting a red pencil to edit the mistakes in the text, there are too many.

can correct bad photography. One example is focus problems [Figure 5] either in the negative or printing frame slippage. But why only one side? Perhaps the result of too many pints in the pub. The same scenario might have been the cause of camera tilting. [Figure 6]. Least we get too self-righteous about problems encountered by historical photographers, modern day stereographers have their own disasters. My dear friend Dana Kubick kindly shared one of her problematic productions which resulted when her stereo app

went crazy and created a real pixel puzzle—alas not illustrated here.

Head-splittingly bad views also resulted from technical problems that plagued publishers during production. Sometimes, as we've seen above, negatives slipped in the printing frames. Other times views were not correctly aligned horizontally as in Figure 7 which is a simple misplacement of the cutting jig. As Brandt commented, "The curved tops are fine so the jig was working better than its operator."

Incorrect captions unfortunately happened with great regularity, but they only rise to a laughable level of levity when they are either so obviously wrong, or so badly written and

Fig. 9. Unidentified scenes and photographer, ca. 1875. When everything goes wrong, save it with a good title! "Conglomeration" is the try at an artistic title found in pencil on the back of the mount.



EUROPEAN VIEWS.

TRADE MARK.

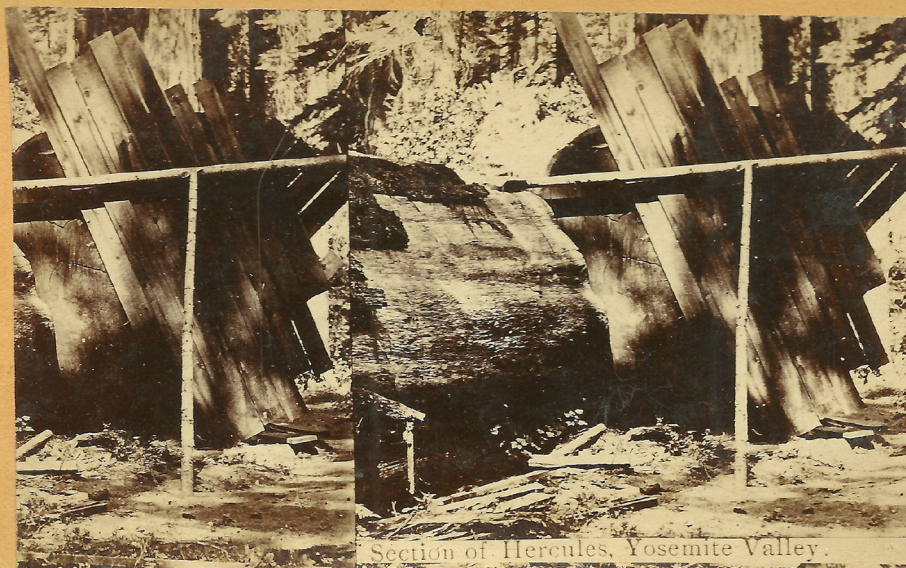


Fig.10. Trade H Mark, European Views, "Section of Hercules. Yosemite Valley." Tiny left half, huge right half. I'm pretty sure, "Finally, check it in a viewer" wasn't a company rule.

spelled. As Andrew Jackson is reported to have said, "It's a damned poor mind that can think of only one way to spell a word." D. Barnum was one such photographer whose writing was so challenged he could have been President of the Bad Spellers Society. Not only did his advertisements desperately need an editor, but he couldn't even decide how to spell his name (e.g. D. Barnum, Deblois Barnum, Delos Barnum, DeLos Barnum and Deloss Barnum.)

[Figure 8] No doubt many bad cards were caught and trashed, but one has to admire those that were caught, and instead of destroying the offending output, the decision was made to save the situation and just add a humorous caption. [Figure 9]

Lastly there are bad stereoviews that were produced by "publishers/photographers" who either completely misunderstood, or just didn't

Fig. 11. European and American Views, "It's too Easy Jack". I doubt she was talking to the photographer who had separation issues.

European and American
VIEWS.



European and American
VIEWS.



Horseshoe Falls and Sister Islands.

Fig. 12. "The 'Best' Series", "Horseshoe Falls and Sister Islands". Pirated copy view. Verso (not shown) is an ad for W.E. Warn's patent drugs - a clue? One can understand the company putting quotes around the word 'Best', but it makes one wonder what the 'Standard' Series looked like.

care about the technical requirements of stereo card production. As long as you slap two views of the same image on one card, who cares that they are different sizes? [Figure 10] Or have extremely wide separation? [Figure 11]. If unethical photographers are going to make pirate copies of stereoviews, why worry about cropping out the copy frame or making sure the emulsion on the negative is good? Go ahead, call it the "Best" someone will believe you. [Figure 12]

This little gathering is merely a modest sampling of endearingly dreadful stereos from my personal collection. There are most certainly other stereoscopic sins out there waiting to be discovered. If you find any, please do not eschew them. Cherish them for their wretchedness, and share them with others whenever a bit of sunshine is needed.

Brandt summed our passion for these views perfectly: "We true connoisseurs-of-kitsch sniff at you poor benighted souls who collect what you term as "good" stereoviews. Muybridge and Watkins and Moseley and their ilk may be all right in their way, but did they produce really bad work? I think not."

Thanks

To Brandt Rowles for his continued support, patience and knowledge of technical subjects, and for allowing me to acquire his awful stereoviews. To Dana Kubick for her greatly appreciated and continued support. Lastly special thanks to Dick Buck for putting his collection of finger-clinchingly bad stereos in John Saddy's auction, and to John & Leny Saddy for fast shipment of that lot after their recent auction. It greatly contributed to the wretchedness of the illustrations.

All of the other stereos are from my own collection.

Notes

1. I count four major collectors, Tex Treadwell, Brandt Rowles, Richard "Dick" Buck and myself, but I'd love to add other aficionados to that list.
2. These stereoviews, e.g. LC-USZ62-127651 taken ca. 1935-1942, are in the Library of Congress but as their copyright status has not been established, they could not be published here. 📷

3D-Con in La-La-Land

I've been responsible for planning the last four SSA Annual Banquets, and each year I've tried to make the event more interesting, and to appeal to a wider audience than just SSA members. The 2016 Banquet in Tulsa, OK, was particularly memorable for two reasons. First, because a storm knocked out power to most of the area, it was just about the only place around where 3D-Con attendees could get a hot meal that night. Second, I asked each SSA member to talk about who had mentored and inspired them in 3-D (an idea I originally got from Jan Burandt). What followed truly touched me, and I think many other attendees were moved, as well. In fact, I wondered what I could plan next to possibly follow that event.

2017 3D-Con Chairman Steve Berezin provided the solution to my dilemma when he told me that he had secured a speaker for this year's SSA Banquet. In particular, he located Dr. Melody Davis, Associate Professor, The Sage College of Albany. Dr. Davis is an art historian, with a particular expertise in the topics of gender, sexuality and feminism in art. Her presentation will be based on her book *"Women's Views – The Narrative Stereograph in Nineteenth-Century America,"* which should be of interest to everyone at 3D-Con. Here's what one reviewer said about this work:

Few American homes were without a stereoscope in the 1890s. The immersive, three-dimensional experience of stereographs was among the most popular parlor entertainments of the late nineteenth and early twentieth centuries, a period of more than forty years. In her remarkable book, Melody Davis analyzes the underexamined genre of narrative stereoviews and their audiences. Because stereoviews were created for and marketed primarily to middle-class women in domestic settings, Davis argues that they represent one of the best sources for addressing the flow of historical change in women's lives. By analyzing dozens of stereoviews—including depictions of gender stereotypes, power dynamics, comical or sentimental situations, and scenes of both serious and playful innuendo—Davis energetically spins a broad histo-

ry of the real social, sexual, and economic changes in the lives of American women. Her close reading and rich contextualization of these compelling vernacular objects bridge the gaps between the private viewing that took place within the home and the outside world of consumption and power that women were gradually entering. Illustrated with more than one hundred stereographs and including a three-dimensional viewer, this book will appeal to readers with an interest in U.S. women's history, the history of photography, visual and cultural studies, and American studies.

I think that Dr. Davis' presentation will add an exciting dimension to our Banquet, in addition to the usual festivities. The event will be held on Thursday, August 10. I hope to see you there.

SSA Exhibition

The SSA will also hold its annual print Exhibition in conjunction with 3D-Con. Betty Drinkut and Eugene Mitofsky are once again serving as Exhibition Co-chairs. This year, our judges are Bryon Hindman, FPSA, Barry Rothstein, and

Albert Sieg, FPSA, EPSA, GMPSA, with Cassie Kaufman as alternate. Closing date for entries is July 26, 2017. Each entrant may submit up to four stereo views; card dimensions should be 7" wide by 3.5" to 4.5" tall. The SSA Stereo Card Exhibition is a PSA sanctioned competition (meaning that awards and acceptances go towards PSA stars and other honors). For complete entry information, download the entry form at www.Detroit3D.org.

Thank You David & Linda Thompson

Often, it seems like we don't pay adequate tribute to people who have contributed to our organization until they've passed away. I've known David and Linda Thompson since they joined our Los Angeles 3-D Club in 1991. They were active and involved in that group for many years before retiring and moving to

Women's Views



*The Narrative Stereograph
in Nineteenth-Century America*

MELODY DAVIS

See also the review in SW Vol. 41 No. 4 page 34.

The Society and Beyond

The Stereoscopic Society of America
and the Wider, Deeper World of Today's Stereographers
by David Kuntz

Salem, OR. They've also been a vital part of the SSA, serving as Folio Secretary for the Speedy Mike, Speedy Keystone, Speedy Alpha and Speedy Bravo folios, for many years.

However, this is not an obituary, and I'm happy to report that David and Linda Thompson are both very much alive, if not completely well. Unfortunately, David has developed a vision problem in one eye that has largely ended his 3-D career. For this reason, the Thompsons are withdrawing as SSA Folio Secretaries. I'd like to recognize their long service to the SSA, and the 3-D community in general, and thank them for everything they've done. 📷

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddsg.com.

WW1, Propaganda, Advertising *and the* Pan-Chro-Scope

by Ralph Reiley

In Europe, the war had been raging since August 1914. The United States was a neutral nation until April 2, 1917, when president Woodrow Wilson addressed a joint session of the house and senate and requested a declaration of war on Germany, to make the world safe for Democracy. Congress voted on April 4, 1917, and the United States was at war with Germany. In the senate, there were 82 votes to go to war, six against and eight abstentions. In the house, there were 373 votes to go to war, 50 against, and nine abstentions. Nine days later, on April 13, 1917, Wilson signed an executive order to create the Committee on Public Information, or CPI, headed by George Creel. Newspapers reported that Wilson declared war on Germany for a variety of reasons, including the rape of Belgium, the sinking of the Lusitania in 1915, the execution of nurse Edith Cavell, the diplomatic debacle of the Zimmerman Telegram, and the German navy re-starting unrestricted submarine warfare on all shipping in the war zone around England and France. Another reason, not reported in the newspapers, was pressure from American bankers on President Wilson. The banks had loaned a massive amount of money to the governments of England and France. If the Allies lost the war, they would be unable to pay back the loans, resulting in a massive default. All of these reasons caused Wilson to shift his policy away from neutrality.

At the turn of the 20th Century, German was considered the second language of the USA due to the number of Americans of German descent.

Most Americans had mixed feelings about getting involved in a European war, and neutrality seemed the best course. As a neutral nation, certain manufacturers in the USA were making a fortune selling and shipping munitions to England and France. Thousands of Americans who felt strongly about the Allied cause enlisted in the Canadian army, the British army, the French Foreign Legion, and the Lafayette Escadrille. In 1916, during Wilson's campaign for re-election, "He Kept Us Out of War" was one of the main campaign slogans that got him re-elected. Now, a few months later in 1917, it seemed that the world needed the USA to save Democracy. To get the American people behind the war with Germany, the Committee on Public Information had the task to sell the idea. The CPI created the first large scale propaganda/advertising campaign in American history. They were going to sell the war in way similar to selling laundry soap and breakfast cereal. By today's standards the propaganda/advertising tactics of 1917 are laughably primitive. At the time, they were very effective, and a few of these techniques are still used.



Top view of the shoe box like Pan-Chro Scope cardboard viewer, with stereo card inserted for viewing. The lens holder fits into the body at the front and the slide holder is placed into the body at the rear and is moved backward or forward for focus. This is the only known Pan-Chro Scope viewer in existence. (Photo courtesy of Doug Jordan)

Hollywood was drawn into the program, and a number of anti-German war films began to appear in theaters. Douglas Fairbanks, Mary Pickford and Charlie Chaplin joined the ranks of the Four Minute Men; a group of prominent business men, actors and government officials who at a moment's notice could deliver a four-minute prepared speech. It was

determined that four minutes was the average attention span of the average American. I think it is thirty seconds here in the 21st century. These speeches were very patriotic, anti-German and jingoistic in tone. They were delivered on Vaudeville

Ad in Boys Life Magazine, 1918. This add appears to be very mercenary, as they are requesting that the scouts pool their money, and send it in. I would think that pocket money was scarce in 1918, with so many men serving in the army, and the nation on a war time economy. I can imagine how disappointed the scouts must have been when they got the cheap cardboard viewer and a bunch of crappily views that were nothing like those described in the advertisement.

BOYS

**EVERY
SCOUT
TROOP
SHOULD
HAVE
THE**



PAN-CHRO-SCOPE

"The Latest Scientific Invention"
and

LIVING PICTURES OF THE GREAT WORLD WAR

Interesting—Instructive
"FOLLOW OUR BOYS IN FRANCE"
48 Realistic Views of

Aviation—Battlefields—Army—Navy
Furnished with the Pan-Chro-Scope for
\$1.00 in Currency or Money Order
WE WILL GIVE YOU
One Thrift Stamp with Each Order
Continuous Series of Latest Pictures Will Be
Furnished to You On Application

NOTE! Have Your Troop Raise the Cash
and Send for This Outfit NOW

PAN-CHRO-SCOPE CORPORATION

No. 8 East Market St. Indianapolis, Ind.

*Pan Chro Scope Corp.
1918 Series 2, rear of
card No. 27. The back
text here is propaganda
fluff with little factual
information.*

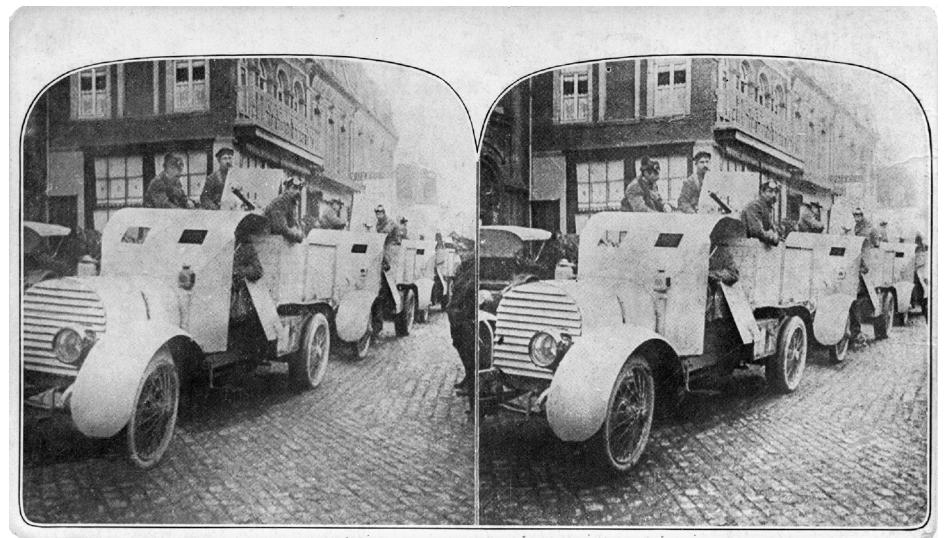
stages, outside of movie theaters, busy street corners, war bond rallies, and anywhere people congregated. Newspapers and magazines published photos and articles with a definite anti-German tone.

The term propaganda has been with us since 1622, when Pope Gregory XV coined the term as he created the Congregation for Propagating the Faith, a group of cardinals who began writing articles on why the Catholic Church was the best church of all churches. Propaganda and advertising are hard to separate. Both are used for political and financial gain through diabolical means that work on our emotions. George Creel was very careful not use the word propaganda in the work done by the CPI, as the term had already been associated with government lies, especially those coming from Germany. The German use of propaganda was particularly ham fisted and bumbling in WW1. George Creel was an imposing figure with a strong personality. His reputation included

being a crusading journalist, a champion of women's suffrage, or a muck raking yellow journalist and soulless advertising man, depending on who was asked. The CPI quickly went to work, and soon had a staff of 275, and 75,000 volunteers, the Four Minute Men. Among the staff were Robert Lansing from the State Dept., Newton D. Baker from the War Dept., and Josephus Daniels from the Navy Dept.

One of the principle goals of a national propaganda program for war is to transform the designated enemy from being people like us into the *Other*, a sub-human and uncivilized part of humanity that needs to be stamped out of existence. If their language is different, or their culture, or their religion, then these all become crimes and not just the diverse nature of being human. In a multi-cultural nation of immigrants like the USA, one would think that this would be a difficult task. It turns out, it was not difficult at all.

Pan Chro Scope Corp. 1918 Series 2, No. 27, "Armored Cars of the French Army in active service." A 1909 model Automitrailuses Hotchkis armored car with an unusual front plate protecting the driver. Usually with this model, the driver just had a small armored plate over his head protecting him and no front armor.



No. 27—ARMORED CARS OF THE FRENCH ARMY IN ACTIVE SERVICE.

Here we have shown to us the Latest Types of Armored French Cars, ready for Action in the GREAT BATTLES on the West Front, and they are doing most effective work.

Observe these Motor Cars closely, notice how each Car carries a Mounted GUN (Rapid Fire) ready for Action at a moment's call, showing the precautions that have been taken to protect the Driver as well as the operator of the Death-Dealing Machines.

This Picture gives to you some idea of the WAR and

FIGHTING ABILITY of the FRENCHMAN, and you see this Picture in the Pan Chro Scope, giving you a REAL LIFE-LIKENESS, so that YOU feel in the very presence of these CHAMPIONS of FREEDOM and LIBERTY.

With these Powerful rapid fir Guns the FRENCHMAN is enabled to give a good account of himself in the Fighting of the HUNS, and thousands of GERMANS have lost their Lives through these Death-dealing Mounted ARMORED GUNS.

This VIEW authorized for use in the PAN CHRO SCOPE. We will furnish continuous SERIES of the latest WAR and other PICTURES of National and WORLD-WIDE interest from time to time. Prices on Application.

THE PAN CHRO SCOPE CORPORATION
Copyright by Underwood & Underwood

All things German were now alien and unpatriotic. Dachshunds became Liberty Dogs. Sauerkraut became Liberty Cabbage. Hamburgers became Liberty Sandwiches, and German Measles became Liberty Measles. Remember Freedom Fries from 2003? Some propaganda techniques are timeless. Berlin, Michigan, was changed to Marne, Michigan. German street names in many cities were changed. Some schools stopped teaching German-language classes. People named Schmidt had their name changed to Smith. Very quickly, Germans became the Other, the Enemy. The line between propagan-

da and advertising is murky. It is used by those who are truly patriotic with a noble cause. It is also used by those with other motives. Those whose purpose is only to make a quick buck saw an opportunity to cash in on the spirit of the times, as they still do today. In the cloak of patriotism, one can make a fortune with some clever propaganda/advertising.

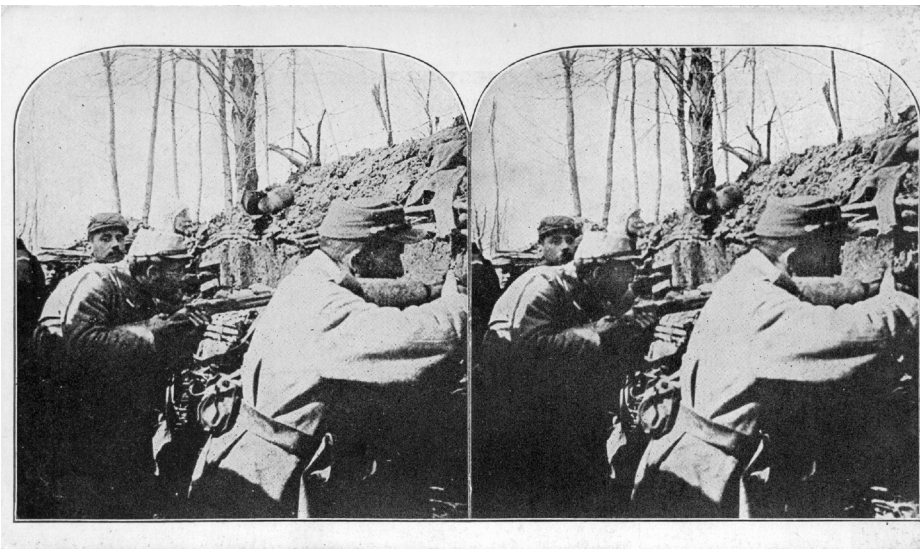
Soon magazines and newspapers were filled with advertising for patriotic products for all ages. Products were being advertised for families to send to their sons, fathers and husbands serving in the army. Some

were useful, some were useless. Some were well made; some were just shoddy pieces of junk sold to make a quick buck. Patriotic items were popular in all nations at war. Those on the home front could proudly wear patriotic trinkets or display them in their homes to show their support of their government and the troops at the front.

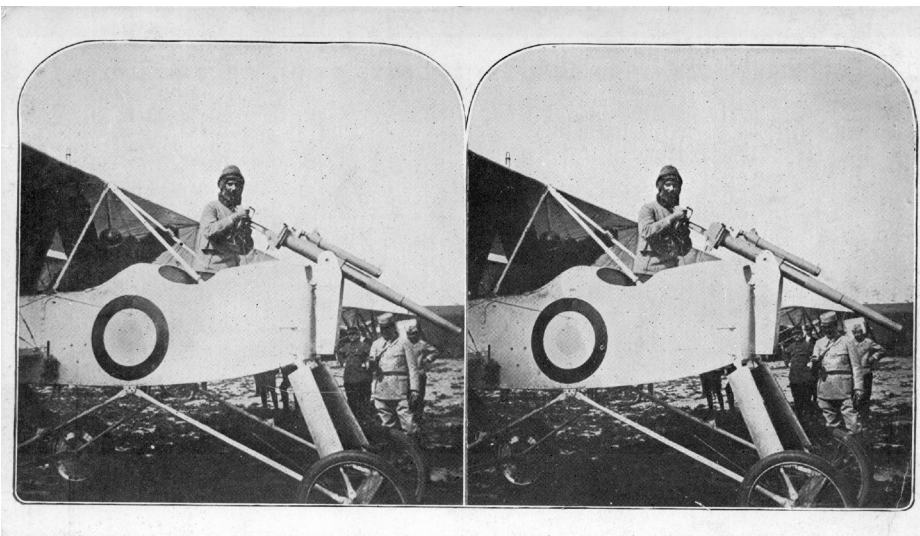
Children were not forgotten, and advertising targeting them and their money began to appear. Boy's Life magazine targeted boys with a vast array of patriotic and military style items to buy. The Boy Scouts was never a para-military organization, but the magazine did glorify the adventure and excitement of the strenuous outdoor life in the wild, including serving in the military. Before the USA entered the war, BB guns and 22 rifles were advertised in Boy's Life. After the war began, Remington, Savage and others advertised the 30-06 Springfield rifle for sale, the same rifle the army was using. The company that made boy scout uniforms also made uniforms for the army. After April 1917, the boy scout uniform took on an even more military look.

In September 1917, an item began to be advertised in full page newspaper spreads and Boy's Life magazine. The item was the Pan-Chro-Scope, manufactured by the Pan-Chro-Scope Corporation. For 75¢ you could mail order the Pan-Chro-Scope, a folding cardboard stereoscope and 48 Realistic Pictures of Army-Navy-Aviation of the war in France and Belgium. The stereoviews were printed on card stock and are post card sized, 3.25" x 5.5". They were low resolution lithographs of Underwood stereo views. The back of each card has a lengthy description of the photo, in small print. The tone of the text is patriotic, jingoistic, educational, and full of pro-American propaganda. There is also a good bit of propaganda about the benefits of the stereo view. One image is printed on two separate cards, one in stereo, one flat, for educational purposes. The Pan-Chro-Scope and two series of 48 views were sold from 1917 to 1924. It was a popular item, and the cards are fairly durable and not that difficult to find, 100 years later. The cardboard stereoscope was cheaply made, and I know of only one still in existence. It was a very ungainly

Pan Chro Scope Corp. 1917 Series1 No. 36, "French Soldiers in protective trenches firing through gun-holes." An Underwood view from a French Source. This does look like a front line trench in early 1915. The lithograph is not very clear, with high contrast. The HEGI Feldstereo views were small format, but printed on heavy photo paper, with a much sharper image.



Pan Chro Scope Corp. 1917 Series 1 No. 9, "Quickfires (37 millimeter) mounted on armored aeroplane." A common Underwood view of an early form of ground attack aircraft. This example was not very successful as a ground attack machine. Despite its frail appearance, it was a very rugged aircraft and served to the end of the war as a night bomber.





The HEGI Feldstereo case that held the folding viewer and box of views. It's a slip case made of cardboard, with a bright, distinctive label. Photo courtesy of Bob Boyd.

looking viewer, resembling a shoe box with cut outs.

There are not many details of the Pan-Chro-Scope Corporation. In the Indianapolis City Directory, one can find it listed as an active business from 1917 to 1924. It was located on the fourth floor of the American Central Life Building, at 8 East Market Street. According to the city directory, their main business was advertising. Due to the patriotic nature of the text on the back of the cards, and the military nature of the photos, there is a theory that the CPI was directly involved in the production of the Pan-Chro-Scope. There is no smoking gun evidence to support this theory, just some circumstantial evidence that implies involvement by the CPI. The photos and the text on the back of the cards used the strict guidelines of the CPI, giving no direct information on the army or navy that might help an enemy. If the CPI was not directly involved in creating the stereo cards, the guidelines set out by the CPI were followed in meticulous detail.

All the views carry the Underwood & Underwood copyright. Bert Underwood was serving in the US Signal Corps at the time, but there seems to be no direct link between Underwood and Pan-Chro-Scope, other than the licensed use of their images. The images used in the Pan Chro-Scope would not have been the top selling stereoviews in 1917 and 1918. Supplying licensed photos to maga-



Ad from a 1918 German children's magazine. Loosely translated: "Field Stereo, the ideal gift of love. More vivid than words and photos, the Field Stereo portrays the War as it is. Learn about the field campaigns and life at the front with your own natural visual perception. Apparatus with 50 images Mk 7.50. Ask for a detailed illustrated brochure." Not quite sure that photos of the war made this an ideal gift of love. In 1918, Mk 7.50 was about \$1.35, or about \$17.50 today.

zines and newspapers was typical of a photo publisher like Underwood. The first series of photos is made up of thirty views of war taken in 1914 and early 1915. The other eighteen are of the US Navy. All the navy views are pre-war; They were originally published during the Spanish American War in 1898, making them safe from CPI censorship. While most of the ships in the photos were still in service, all were obsolete for use in the First World War. The text on the back of the cards includes quotes from American and French authors of recently published books about the war. William J. Robinson, an American who served in the British Army at Ypres, is quoted several times. His book, *My Fourteen Months at the Front*, was popular at the time and he was very well known.

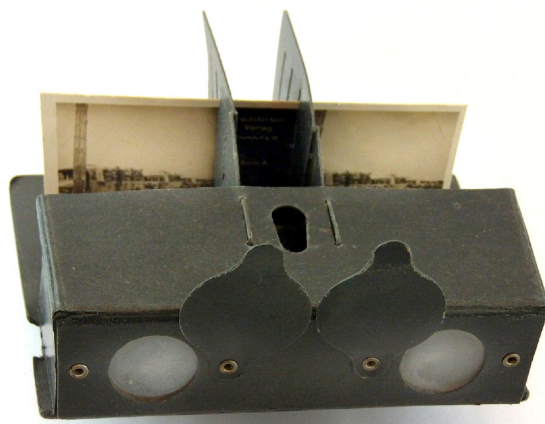
The second series of photos came out in 1918. Advertising at the time shows that the price had been raised to \$1.00 and in 1919, the price dropped back to 75¢. The second series was very different from the

first. Twenty of the views show the nation gearing up for war. Twelve of these views show army training camps at Plattsburg, NY, which had been an army training camp for business and professional men since 1915. Eight of the views showed patriotic ceremonies in New York

The HEGI Feldstereo viewer, folded flat for storage.



The assembled HEGI Feldstereo viewer. It was made of heavy cardboard, and riveted together. Note the various slots that acted as a rudimentary focus for the views while holding them square to the lenses. The views are of a high quality, while the viewer is very basic and sturdy.





Series A No. 1045, "Deutscher Fesselballon, German Captive Balloon." The Feldstereo views were taken far behind the front lines, but they were usually of interesting subjects, such as this observation balloon about to ascend.



Series A No. 1047, "Aufstieg eines deutschen Fesselballons, Ascent of a German captive balloon." A close shot of an observation balloon about to ascend.



Series A No. 2100, "Hauptmann Boelke vor seinem Fokker, Captain Boelke with his Fokker." Germany's premier fighter ace at the time, and the father of German fighter squadron tactics with his Fokker E-III. There were at least five series of photos for the HEGI Feldstereo, Series A through D.

City and Pittsburg. One view makes reference to Decoration Day, a holiday in the northern States commemorating the end of the Civil War. The southern states refused to acknowledge Decoration Day, until after WW1 ended, and Decoration Day was changed to Memorial Day, to commemorate the dead from all our nation's wars. The other twenty-eight views were standard Underwood views from the early part of the war. After the end of the war the Pan Chro-Scope continued to be advertised in toy catalogs, hardware

catalogs, and educational magazines until 1924.

In 1915, in Germany, a stereoview set for children began to be sold, and was popular during the war. The HEGI, produced by Feldstereo Verlag, was owned by Herman Gilbert, of Frankfurt. It has been suggested that HEGI is an acronym of Herman Gilbert's first and last name. The HEGI was a small folding stereoviewer, complete with a box of twenty-five small format views. Several series of views were available, most were war related, and a few were scenes of eastern European countries occupied

by the German army. It came in a cardboard case that held the viewer and the box of views. Unlike the Pan-Chro-Scope viewer, it was constructed with durable materials. Examples in the United States are rare, but in Europe the HEGI Feldstereo sets can be found complete with carrying case. The images are on heavy photo paper, and are the same size as the small format glass stereo images, 43mm x 107mm. The most notable photos in the various series are several images of Oswald Boelke and his Fokker E-III, taken in mid-1915 or early 1916. Boelke was the father of the German fighter squadron, and the premier German fighter ace, until his death in late 1916.

The work of the CPI has vanished with the passage of time. The Four Minute Men are a very dim memory. Dachshunds are no longer called Liberty Dogs. We no longer eat Liberty Cabbage, or Liberty Sandwiches, and we still eat French Fries. The hysteria of wartime does pass, and some form of sanity returns. For the stereoview collector, the Pan-Chro-Scope and Hegi Feldstereo views are a reminder of the wartime propaganda/advertising of the First World War.

I would like to thank Robert Boyd and Doug Jordan, whose scholarly work and World War 1 stereoview collections made this article possible.

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3-D VR for YouTube

Google has announced a new VR format called VR180 that takes the refreshingly sensible step of concentrating on the swath of human vision in *front* of us, rather than expending time, money and technology on 360° videos that include the parking lots, blank walls, etc. behind us. The collaboration between YouTube and Google's Daydream VR division is for live action content from stereoscopic video cameras to be made by Yi, Lenovo and LG, or other manufacturers who meet VR180 certification standards.

The cameras are expected to be basic, point-and-shoot devices priced as such—far below the expense and complexity of 360° VR cameras. The side-by-side videos are to be viewed in 3-D virtual reality through the YouTube app with a Google Card-

board, Daydream, or PlayStation VR headset, not to mention countless others. The products are expected to launch this winter and there is no hint yet of the resolution the cameras will provide or whether output will include stills or MPO files for

computer manipulation or TV viewing.

Even if none of the above flexibility is provided,

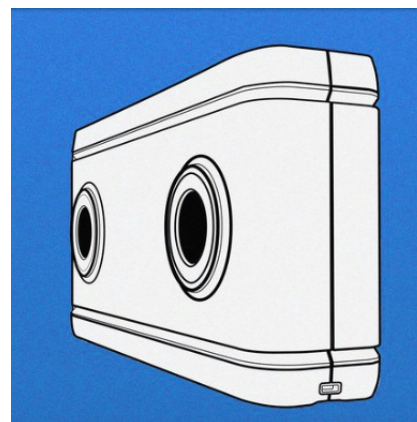
VR180 could

be a major step in moving VR from a CGI gaming product (in which 360° imagery makes sense) toward a user-friendly 3-D video product. Without the intimidating and expensive challenges of 360° shooting, amateur 3-D video with an immersive aspect could become a YouTube standard with editing software easily available, no stitching needed, and no need to hide behind a tree during a shot. And with 3-D built into the system,

NewViews

Current Information on Stereo Today

by David Starkman & John Dennis



A line drawing of Lenovo's design for a VR 180 camera indicates only a pair of wide angle lenses on a point and shoot device.

its lack in so many 360° "VR" videos would become yet more evident, all while keeping file sizes for the same video length smaller.

Even more intriguing, if VR180 became a popular YouTube format, higher end cameras meeting that certification might appear—as might phones with VR180 paired cameras!

Guardians of the Galaxy 2, 41% from 3-D Sales

Guardians of the Galaxy Vol. 2 is a big box office hit and has received a sizable boost thanks to 3-D. James Gunn has been a proponent of 3-D since the early days of production on the first film, so it was no surprise to see *Vol. 2* follow suit and be made with the enhanced format in mind. This has become a common practice for almost every blockbuster as IMAX and 3-D continue to be exploited to not only try and give a more immersive experience for audiences, but also allows for these showings to have premium ticket prices.

The sequel rocketed off to a \$145 million domestic debut, the international run began the week before. In



its second weekend in foreign markets, the film had already eclipsed \$428M worldwide and can thank the draw of 3-D for it. While many expected the film to surpass the original, many would not have expected that 3-D ticket sales would be a driving force behind it. According to Disney, 41% of ticket sales have been for 3-D showings—equal to \$174M of its global total. The top performing markets have been China (99% of sales for 3-D), Netherlands (90%), Columbia (85%), Austria (85%), and Germany (80%).

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

SD&A Conference

The next SD&A conference will run January 29-31, 2018 near San Francisco, CA. Details are at stereoscopic.org. Stereoscopic Displays and Applications Presentation Videos for SD&A 2017 are available for free viewing on YouTube. More than 25 oral presentations on the topics of: stereoscopic and autostereoscopic display, virtual reality, spatial perception, and their applications. The SD&A conference, entering its 29th year, is a part of the annual Electronic Imaging symposium, hosted by IS&T: The Society for Imaging Science and Technology. Topics of interest include: human depth estimation; new developments in 3-D display, including electroholographic, volumetric, and other techniques; light field streaming; and a special session on the practical design and use of advanced visualization laboratories. Enjoy the technical presentations at this YouTube playlist: <http://bit.ly/SDnA2017>. Coming soon: manuscripts will be available free of charge at www.ingentaconnect.com/content/ist/ei.



A Truly Deep Rock History

review by John Dennis

It remains a matter of amazement, despite being aware of the fact for so many years, that a key member of one of the world's most popular rock bands is a dedicated stereo photographer, collector, researcher and publisher. Far beyond albums or radio play or digital downloads, Queen's music has become delightfully

inescapable. From movies to television to sports events to stage musicals to commercials and even illicit uses in political campaigns, some of Queen's iconic hits can be heard frequently—often when you least expect. (Queen's "Brighton Rock" enlivens the sound track of the 2017 film *Baby Driver*.) But to a select percentage of listeners, enjoying the music is accompanied by thoughts of Brian May's articles, books and presentations delving into various aspects of stereography.

While some of the above include a passing mention of Queen, the full

fusion of 3-D with the story of the band would wait for the author's amazing collection of personal stereos to be assembled, sorted, scanned and prepared for publication. Even a quick browse through the book reveals how much that involved. While at the most, the images are only 44 years old rather than the 150 or so years for those in the previous LSC books, many were taken under harsh concert lighting, backstage, in cluttered dressing rooms, inside vehicles etc. This makes a few less than ideal 3-D, but they nevertheless contribute to a personal snapshot element in a unique collection of images that no other rock band is likely to have.

Many Queen fans should be familiar with stereoscopic imaging, as the website BRIAN'S SOAPBOX regularly includes his work along with links to the latest publications from The London Stereoscopic company. Those who buy *Queen in 3-D* will find full instructions on how the stereos in the book were photographed using stereo cameras, beam splitters or the "rocking" technique (also known as weight-shift or cha-cha, but in this context, "rocking" seems an ideal term).

The above chapter is preceded by "In the Beginning," in which the author's interest in 3-D is traced from age 12 at the moment he slid a hippopotamus view into a mail-order Weetabix (Vistascreen) viewer and was hooked for life. That exact view, from the Weetabix Animal Cards series, is reproduced along with the back of the card. Figuring

Not too many years ago, the thought of reviewing the glossy history of a rock band in *Stereo World* would have been simply bizarre. But when the band in question is Queen and the author is Brian May and the glossy images are overwhelmingly stereos, it's a different story. *Queen in 3-D* from the London Stereoscopic Company follows the band's story from 1973 to the present, lavishly illustrated with the author's stereography on nearly every one of the 256 pages.

"Self-portrait and still life (!) using long cable release. Frankfurt, January, 1979." What does a 3-D obsessed rock star do between concerts in his hotel room? Here the author tries a newly purchased cable release on (probably) an Illoca stereo camera.




Queen in 3-D

by Brian May, The London Stereoscopic company 2017.
ISBN: 978-0-9574246-8-5. Hardbound, 9x12" 256 pages, 300+ stereos with slipcase and OWL viewer.
<http://shop.londonstereo.com/BOOK-Q3-D.html>

out what was required, he was soon taking his own sequential stereos with a little plastic 127 camera—just the right format for contact print pairs to fit in a Weetabix viewer. Better yet, three of the small views he produced in 1959 are included along with a 2016 digitally aligned and colorized version of a shot of a young Brian May on his bike.

The coverage of early Queen albums, besides stereos of the band members, includes interesting shots of instruments, mixing boards, etc. Several of the best images are from

the group's many international tours, featuring both exteriors and interiors of venues and including set-up shots and "after" shots of littered floors. An especially interesting one of the latter reveals Frankfurt's historic Festhalle in February, 1979 taken, according to Brian, from Hitler's balcony. A 1977 sequential pair of the stage being assembled in Madison Square Garden gives a great 3-D impression of the size of the place. People moving between the exposures make it possible, from the caption, to "see who's working!"

Several pages and 15 stereos are devoted to what happens to be my own favorite Queen song, "Radio Ga Ga," taken during the making of the video based on the famous 1927 Fritz Lang film *Metropolis*. The text reveals that on the recording, the initial pronunciation of the title is "Radio Ca Ca"—easily heard when you know to listen for it. A set of views from the "Radio Ga Ga" shoot, along with two previous Queen 3-D card sets, is available at <http://shop.londonstereo.com/SC-Q3.html>. 

3-D Nightmare Finally Finds Alice Cooper

by Mark Willke

Shock rocker Alice Cooper returned to Oregon in June for a performance in Eugene. Of course I was there as well, with stereo cameras in hand. After the show, I had the opportunity to take part in a "meet & greet" with Alice. So a few weeks ahead of the show, I had an Image3D reel made up showcasing seven of the stereo views I had taken of his 1987 show (See *SW* Vol 14 #2), plus a second reel with scenes from his 2016 show (See *SW* Vol. 42, #5). Each reel came with its own Image3D viewer, and I couldn't resist adding Alice's trademark eye makeup to the backs of them!

I gave both viewers to him, and he was very excited about the 3-D. He remarked about how realistic the smoke on stage looked, and he enjoyed the trip back in time provided by the earlier reel, seeing scenes from 30 years ago preserved in 3-D.

I had taken along a copy of the recent issue of *Stereo World* with Alice on the cover, thinking it might be fun to have him autograph it. After he signed the cover, he asked what it was, so I gave him a quick description of the magazine, and opened it to the article about stereographing his concerts. He flipped through the whole article, looking at all the views (although not in stereo, since I had neglected to bring along a viewer, and it didn't seem that I would have time to give him a lesson in free-viewing!) Then he went back to the article's title page and wrote "Really Cool!" and then autographed that page as well.



Alice Cooper checks out 3-D images of his 1987 concert. The Image3D reel contained seven stereo pairs that had been scanned from the original Realist slides.



The author visits with Alice Cooper. Alice couldn't resist clowning around for the 3-D camera

I had shown the viewers to one of Alice's staff members earlier in the evening, and when she saw the shot of guitarist Nita Strauss (reproduced on page 10 of *SW* Vol. 42 No. 5), she said that Nita would probably enjoy seeing it too. So after the show, she brought Nita into the meet & greet (which she is usually not a part of). Nita hung out for a few minutes to look at both reels, and I had time to

give her a quick explanation of how stereo photography works. She seemed to enjoy the 3-D as well.

So at last Alice was able to go back in time 30 years and experience scenes from his show with their full depth. He summed up his thoughts by saying something I've said many times myself—3-D is really the best way to look at an Alice Cooper concert. 

Finding Programming for Your 3DTV

In my last article I suggested that you may have a 3-D capable television set and not know it. If your current TV is indeed 3-D capable or you already had a 3-D capable television or were able to purchase a new 3DTV you will need programming to show it off.

It's always the old "chicken or egg" problem. No programming available if no sets to receive it and no sets sold if there is no 3-D content to view.

3-D capable television sets began to appear in 2010 with Samsung in February introducing their "active" (shutter glasses) technology 3DTV plus a 3-D capable Blu-ray 3D player, two pair of 3-D shutter glasses and a free copy of *Monsters vs. Aliens*. In June 2010 Panasonic came out with their 3-D capable active shutter TV along with copies of *Coraline* and *Ice Age: Dawn of the Dinosaurs* as their Blu-ray 3D discs.

On June 22, 2010, *Cloudy with a Chance of Meatballs* became the first Blu-ray 3D disc to be released without the necessity of buying any hardware. In 2011 LG and Visio came out with their passive 3-D capable televisions without any Blu-ray 3D discs packaged with the televisions.

In 2008 the BBC broadcast the world's first live sporting event in 3-D, transmitting an England vs. Scotland rugby match to a London movie theater. In April 2010, Sky TV broadcast a Chelsea vs. Manchester United soccer match to nearly a thousand pubs in the UK. On June 11, 2010 ESPN 3D was launched as a 24/7 3-D sports channel. ESPN 3D was discontinued in 2013 saying there was "limited viewer adoption of 3-D services to the home."

Watching sports in 3-D is amazing. You can count every blade of grass and feel the players up close and personal in a way that 2-D images never could. The BBC scored very big in my mind with their 3-D coverage of the 2012 London Olympics. They broadcast the opening and closing ceremonies and several events in a way that made it pleasurable to stay up late to see them. The coverage, except for the opening and closing

ceremonies were delayed by a full day so as not to compete with the NBC 2-D coverage being shown in the U.S. To my dismay the BBC has never released any of these events including the opening and closing ceremonies on Blu-ray 3D. I'm sure

production in addition to original 3-D production. Many of the programs featured on this channel have been released on Blu-ray 3D.

At one point or another during 2011 there were over 40 3-D channels available by satellite or cable around

the world. Today it's hard to find any dedicated 3-D channels on any broadcast medium. DirecTV has one 3-D movie channel left; channel 103, with \$6.99 for a 2-day

rental. At the same time they now have three 4K UHD channels; channel 104 is called "DTV 4K" and features a variety of content including IMAX features. Channel 105 is "Cine 4K" (\$10.99 for a 2-day movie rental) and channel 105 for "Live 4K" with events such as sports and concerts. For the 4K content you need a new additional Genie box and additional subscription of \$10.00/month to access the content.

No matter what 3-D system your television set uses (active or passive) the best picture you can get will be on Blu-ray 3D. The reason is the way the frames of video are stored and shown. In Blu-ray 3D there are two 1920 x 1080p (progressive or all lines transmitted at once) frames one above the other recorded at 24 double frames per second. With 45 pix-

Home Theater 3-D

3-D Video for your Living Room

by Lew Warren

they have kept the recordings of these events in a very safe place and perhaps someday a "history of" series in 3-D could be released on Blu-ray 3D.

During 2013 there was a lot of talk about autostereoscopic or glasses-free consumer displays being close to market. Several manufacturers indicated that their own products were imminent. The Hollywood Reporter said that the Chinese manufacturer Hisense, would be rolling out glasses-free screens running its Ultra-D technology in time for Christmas 2013. (The sets would cost \$7,500). Of course that didn't happen and we are still waiting for the glasses-free 3-D television sets to appear in our A/V retailers showrooms.

n3D was an American 3DTV channel that launched on July 1, 2010. It was sponsored by Panasonic and available exclusively on DirecTV. It was the world's first 24-hour 3DTV channel. Operations ceased June 25, 2012. The programming was varied from sports to *The Universe* to rock concerts to *Treasure Houses of Britain*. Many of these programs have been released on Blu-ray 3D but not *Treasure Houses* which I thoroughly enjoyed.

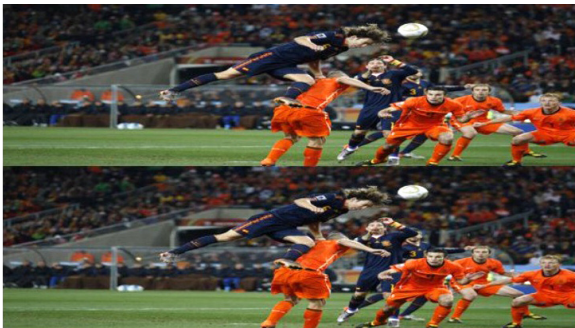
Another satellite 3-D channel, 3net, a 24/7 3-D channel that was a joint venture of Discovery Communications, Sony and Imax began in 2011. The partners also focused on 4K 2-D pro-

A 3D Blu-ray frame.





Side by side frame.



Top and bottom frame.

els of blanking between the frames it makes a 1920 x 2205 tall frame on the disc. The player sends these frames to the television set which takes the top half of the frame for the right eye and the bottom half for the left eye. Both halves are then combined and displayed with your television set's 3-D method. In this case each eye would have a 1080p full HD view to work from. In a passive 2K 3-D system each eye would see 1920 x 540 and your brain would combine the images to give you 1050i perceived resolution. If you are viewing on a 4K passive television set you will see the full 1920 x 1080p picture. This is all possible because Blu-ray 3D has more bandwidth to use for taller frames giving more picture information (see photo from Dreamworks).

Broadcast television has restrictions on the amount of bandwidth usable for each channel. The best quality broadcast can achieve is 1920 x 1080i (interlaced). That means the station transmits the even lines first then the odd lines then repeats. At any one time you are seeing a half definition picture. Your eyes combine both to give you a smooth HD image. The next best quality for broadcast is 1920 x 720p. There are fewer horizontal scan lines but each frame is complete in itself. ABC and Fox use this system because they

think it handles faster action as in their sports programming better than the interlaced picture. With this configuration the single broadcast frame must contain both left and right images in the normal space. There are two methods to achieve this: Side by Side and Top and Bottom. The frame for Side by Side has two 960 x 1080i or two 640 x 720p pictures on each frame. The television set expands the images to fill your screen (see photo from ESPN). The picture for Top and Bottom would be 1280 x 360-pixel (with 720p) resolution images. There is no Top and Bottom with 1080i, as the interlaced fields are already 1920 x 540 pixels and

you wouldn't want to cut that in half again. A 1080p/24 signal is possible in the broadcast specification, and that would give you 1920 x 540 (see photo from ESPN).

Cable and satellite have their own bandwidth issues in trying to offer as many channels as possible. They also use a Side by Side or Top and Bottom configuration when and if they offer 3-D content. As the industry gives more and more attention to 4K content the possibility of adding more 3-D channels is extremely dim.

Therefore the best source for 3-D content for your home theater is on Blu-ray 3D. In my own 3-D collection, as of the date of this writing, I have 316 3-D discs. Of that number 158 are live action, 89 are animated, 11 are classic, 45 are demo and special (Christmas, etc.) and 13 are anaglyph (red/cyan glasses). I have a list of additional Blu-ray 3D discs available for future purchase and that numbers 172. That gives a total of 488 Blu-ray 3D discs to choose from to supply your 3-D home theater for a long time. This doesn't include specialty discs and pornography. At the moment there are 18 additional movies currently in the theaters or soon to be released to theaters in 3-D. Most of the 3-D theatrical offerings are eventually released on Blu-ray 3-D at a cost of

\$29.99 to \$45.00 generally. Today the cost of attendance at a 3-D theatrical release is coming close to \$50.00 for two people (and popcorn of course). With that in mind I reserve my movie going to big roadshows in IMAX 3D which is a screen size unavailable in my own home theater. Otherwise I save the money and purchase the Blu-ray 3D disc where I can keep it and view it over and over.

eBay is a great place to purchase Blu-ray discs including 3-D. You can even find people who purchased a combo pack and want to sell the 3-D disk and keep the regular Blu-ray. Sometimes they even include the case, artwork and slipcover if the disc had one. All of this for \$10 to \$20 generally. In some cases you can find a film that isn't being offered by Best Buy or Amazon. You do have to watch out to make sure the disc is Region A (North America, Central America, South America, Korea, Japan and South East Asia). eBay is a worldwide operation and many sellers are from other countries, especially Europe. Europe is in Region B along with the Middle East, Africa, Australia and New Zealand. Region C is Russia, India, China and the rest of the world. You can get good deals on Region B 3D discs but you have to have an all-region Blu-ray player to play them. I finally purchased such a player for just this reason.

Best Buy, Amazon, Walmart, Target, Blu-ray.com, DVDPlanet.com and others all sell Blu-ray 3D discs. In some cases you have to look closely and even search to find the 3-D versions. If you have a "smart-TV" you can go online to YouTube and find 3-D videos there. Many YouTube videos are anaglyph but some are in Side by Side and look much better. You may have to select 3-D on your TV's remote to select the Side by Side mode but it's worth it. Try it and enjoy.

Next time I want to cover how a TV program is produced in 3-D. 📺

Contributor Lew Warren has an extensive background in stereoscopic photography and display, with over thirty years experience in television. His experience as station general manager included oversight of the engineering department and the conversion to digital of a UHF station in Southern California. He has a continued interest in stereoscopic images and new technologies for viewing of those images, including 3-D Television.

The Sad Story of the "Reading Girl"

She was the darling of the public, and was praised by most critics and journalists who laid eyes on her; a song was written about her; tens of thousands of her photographs were sold either as CDVs or as stereocards and her likeness was at the center of a legal action, the first ever case under a new act in which registered photographs were protected from piracy; she was at some point a symbol of the fight for the unity of her mother country and stood in for its greatest patriot, then wounded and imprisoned; she was the subject of a fierce battle which saw two kingdoms fight a war of telegrams over her; she was much written about in the press where men discussed her features, her figure, and even the size of her breasts; she was eventually abandoned by her country of adoption and sent to spend the rest of her life in exile among people to whom she meant nothing. She was the *Leggitrice*, or *Reading Girl*, not a young woman of flesh and blood but a white marble statue which reached unprecedented fame at the International Exhibition that was held in London in 1862.

"The Reading Girl" started her life as a clay model in 1855 in Italy. Her "father" was sculptor Pietro Magni (1817-1877), a Milanese artist who

had studied in Rome, first at the Accademia di Belli Arti di Brera under Vincenzo Vela (1820-1891), and later as a pupil of Abbondio Sangiorgio (1798-1879). His creation's first public viewing took place in Milan in 1856 where she must have met with some success since, by 1861, in some sort of Cinderella-like way, she had shed her modest earthy clay form to be clad in ethereal white marble. The newly carved statue travelled to Flo-

pers always clusters that I had to wait a long time before I could be allowed to gaze upon it at my leisure, unquestionably the wonder of wonders as well for the learned as for the untutored multitude."¹ The enthusiastic reviewer later goes as far as to assert the girl's expression to be "as true and undying as that of magnanimous wrath and conscious power of the Belvedere Apollo, or the brown study of Michelangelo's Lorenzo de Medici, Duke of Urbino."

With such laudatory comments and so many early worshippers there is no wonder Magni's statue was among the works sent to the International Exhibition that opened in

London on May 1, 1862. She came there with a handful of her "brothers and sisters"², all fathered by the same artist. Though displayed in a secluded corner of the Inner Italian Court, it didn't take long for the *Leggitrice* to draw a crowd of admirers and to be "removed to a good position in the nave"³ on July 11. This is when and where she was first photographed by the London Stereoscopic Company, who, in spite of some fierce competition, had secured the exclusive right of taking photographs of the building and of the exhibits for the very high price of

European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

rence to take part in the exhibition that was held there. It attracted the attention of an anonymous British journalist from *The Times* who was apparently not the only person who, like Pygmalion with his Galathea, literally fell in love with this piece of sculpture and recognized her universal appeal. "There are works in this Florentine show," he wrote on October 18, "giving evidence that the spark of genius is still living in Italy. Were there none else, I could point to the 'Leggitrice' or 'Reading Girl' by Magni, of Milan, a statue before which so dense a throng of worship-

One of the many variants of "The Reading Girl" published by the London Stereoscopic Company.





"Water Nymph." Photographed by William England for the London Stereoscopic Company.

1500 guineas, "which has since been increased to nearly 2000 for additional privileges."⁴ Having won that first battle, the London Stereoscopic Company had to overcome other difficulties. All photographs had to be taken before 10:00 a.m. when the doors of the Exhibition Building opened to admit the visitors and it soon became obvious that "the light in the building is so extremely bad for photographic purposes that at first it was believed that none could be taken there at all. This supposition was so near the truth that even now, on bad days, it requires from 10 to 15 minutes' exposure of the plate to get a good negative; and when we remember that, in addition

Medallion of Garibaldi, French, 1870s.



to this difficulty, the varied colours are so sadly metamorphosed in the process as often to destroy not only the beauty but the likeness of the picture, the care and cost required to get good views have been great."⁵

Despite all the hardships the company was, by mid-August, in a position to offer a first series of one hundred cartes de visite and stereocards comprising "the chief general views of the building, works of art, sculpture, and the leading points of interest in the several courts."⁶ Among the statuary particular subjects, such as the "Tinted Venus" by John Gibson and the "Reading Girl" by Magni, were very popular with the public and were therefore "photographed in a variety of points of view, as well as in different sizes."⁷ At that time nearly 200 gross of copies of the "Reading Girl" (number 68 in the series) were sold ... per week!⁸ Even though the card is not really difficult to find, it makes one wonder what happened to the hundreds of thousands of copies of it that were produced over the duration of the Exhibition, not to mention the plight of a lot of the millions of stereocards that were produced, in more reduced quantities, in the second half of the nineteenth century. A huge percentage of those images seems to have been lost forever.

It is important to stress at this point how perfectly the stereoscope is suited for statuary and I must con-

fess it is a real mystery to me why all statues and sculptures (as well as fashion creations for that matter) are not photographed in 3-D. It is all about volume after all. The Victorians knew better and it is no surprise that nearly half of the 350 odd stereocards published by the London Stereoscopic Company on the 1862 exhibition show some sort of statuary. With their eyes to the oculars of the magic instrument, viewers are all alone with the work of art of their choice and can gaze upon it for as long as they wish with no fear of having their field vision partly blocked by someone drawing closer to the statue or their ears polluted by some stupid comment. Next to owning the original, stereoscopic views of statuary are the best way of appreciating sculpture and the Victorian stereophotographers made the most of it, especially when the size of the statue allowed them to place a mirror close to it so that a different side could be seen at the same time and it felt in every way like walking around the artwork. There was another advantage to the stereoscope which, I am sure, did a lot for its popularity: nudity, so common in statuary, could be looked at in all impunity and without any embarrassment, for men and women alike. Numerous comments were made at the time about the large number of nude statues in exhibitions and galleries and how shocking they were for the innocent eyes of children and (young) ladies. With the stereo-



Stereoscopic portrait of Giuseppe Garibaldi by an anonymous photographer.

scope the problem was solved and parents or husbands could allow (or not) their offspring and spouses to revel in art and study the human anatomy as carved by the ancient and by the more contemporary artists.

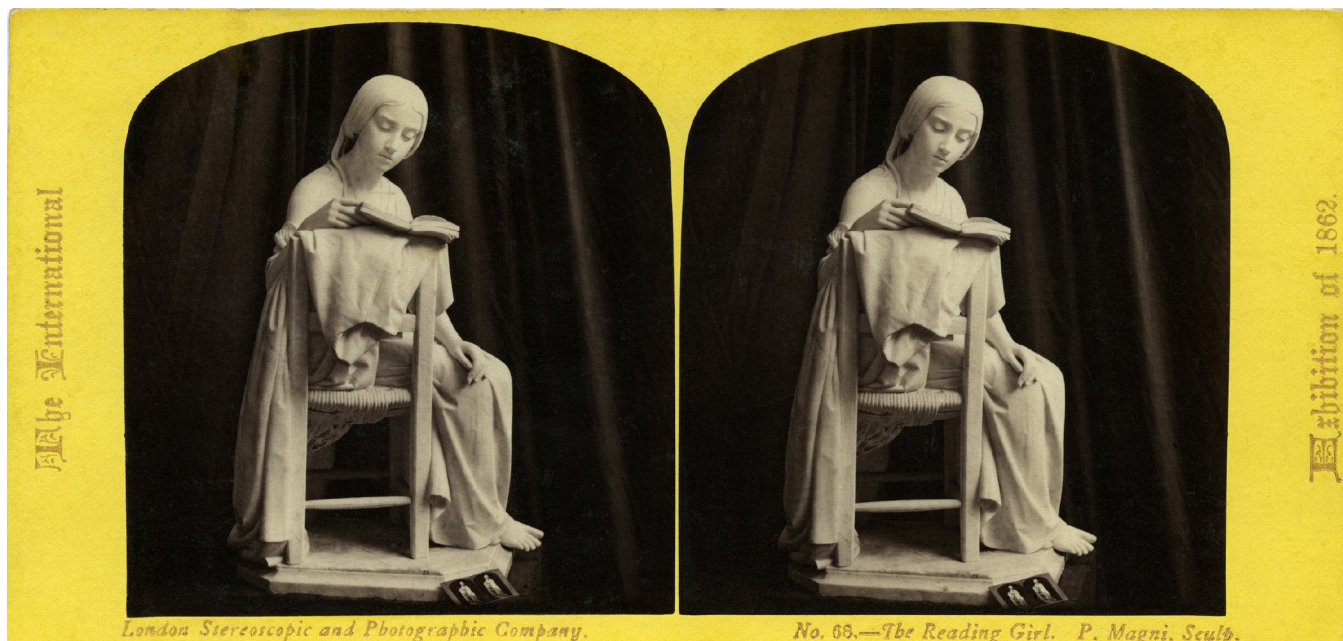
What was so special about the Reading Girl, "this all but breathing piece of marble,"⁹ that made her "the heroine of the exhibition?"¹⁰ Opinions differed on her powers of attraction. One commentator described her thus:

The figure belongs to the realistic class of common every day life. A young girl, sitting on a rush-bottomed chair, has taken up a book while her toilet is only half completed. She is reading some Italian lines, by Niccolini,¹¹ in praise of Garibaldi, whose medallion hangs round her neck. She is by no means beautiful; her features are not even regular. The artist has been satisfied to give her a pleasing expression and to make her interested in the volume. Neither has he sought to represent her with flashing eyes and curling lip, as if strongly moved by what she reads.¹²

A journalist from the *Belfast News Letter* was even harsher in his comments:

[The Reading Girl] represents, as many of our readers know, an attenuated, bilious-looking young female, with a very spoony expression of countenance, leaning on the back of a chair, reading a book, supposed to be the history of the expulsion of the Austrians from Italy. As a piece of anatomical sculpture, the work is entitled to the highest praise; but it does not possess that fascinating interest which generally attaches to a work possessing claims, not only on account of fidelity to nature, but on the ground of poetical conception.

The Reading Girl, by Pietro Magni. Note the stereoscopic card at the base of the statue. A nice reminder to the public that stereoscopic pictures of the Reading Girl could be bought in the Exhibition Building.

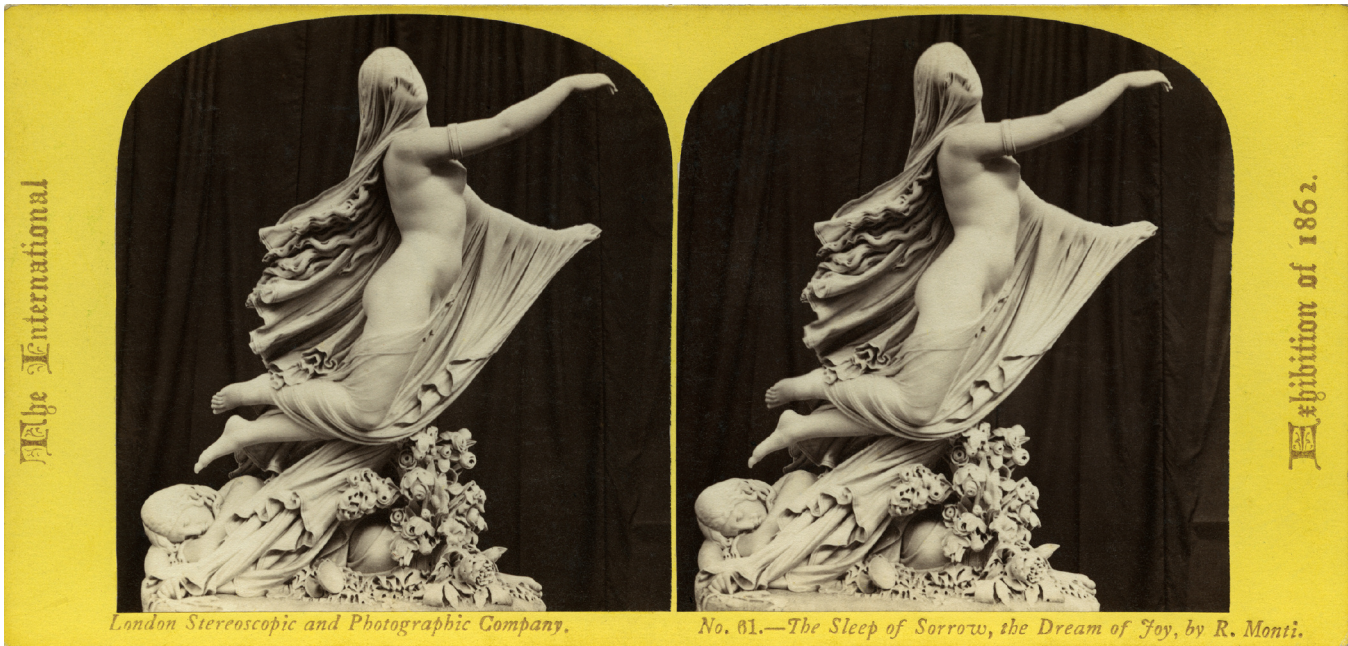


THE International

Exhibition of 1862.

London Stereoscopic and Photographic Company.

No. 65.—The Reading Girl. P. Magni, Sculp.



"The Sleep of Sorrow and the Dream of Joy," by Raffaele Monti.

There is no doubt the girl portrayed was by no means representative of the canons of beauty of the time. Her young, slim body, had never known the torture of the corset and she was as nature had made her, a simple, unsophisticated young woman, "a peasant or a cottager, doubtless far beneath, in scale of being, a Venus, a Juno, or a Diana."¹³ Yet, she had a fascination that drew crowds, an air of "sweet tranquillity"¹⁴ that appealed so much to the onlookers that in her presence "every rude voice is hushed."¹⁵ "So life-like, so natural are her features," wrote someone from the *Morning Post*,¹⁶ "that one feels something like surprise that she does not start at the unwarrantable intrusion at such an hour upon her privacy." And his colleague from the *Bath Chronicle and Weekly Gazette* could not but be amused "with a remark made by a young lady, who said, with perfect simplicity, that it really seemed rude to cluster round the girl in that way—a frank and honest tribute to the art of the sculptor, and the truthfulness with which he has represented the figure."¹⁷

The Reading Girl would undoubtedly have continued to exercise her quiet charm on the visitors to the Exhibition had not two successive events increased her popularity tenfold in a matter of weeks. The first of these events was reported in the *London Standard* and in the *Morning Post* on August 23, 1862:

The Reading Girl – that statue about which everyone has gone wild, and which every one supposed to have been sold months ago – has just been purchased from M. Magni by Mr. Geo. S. Nottage,¹⁸ managing partner of the London Stereoscopic Company, at a price not stated. We understand that after the close of the Exhibition the statue will be placed in the drawing-room of the Regent-street branch of their establishment, where no doubt it will attract many visitors, who will find there in addition much to gratify their artistic inclinations.¹⁹

There was nothing very surprising there if one considers that by the time the Exhibition closed its doors the sales of the photographs of the Reading Girl had amply repaid the price paid by the Company to be the sole photographers of the said exhibition. The Leggitrice was, to the LSC, the goose that laid the golden eggs, and George Nottage was too shrewd a businessman not to see that by acquiring the statue his chances of making even bigger profits were greatly increased. It was even said then that Nottage had ordered another copy of the statue from the artist so that the second one could be displayed in his Cheapside establishment. I have unfortunately not been able to find confirmation of that piece of information.

On August 26, a couple of days after this announcement of the purchase, however, a notice was affixed to the statue, to the effect that it was the property of the Italian Minister

of Instruction [sic]. The following day, the placard had been removed by order of the sculptor, but it reappeared the next day, this time properly spelt, by order of the Italian Commissioner, Enrico Grabau, who also wrote a letter to the editor of the editor of the *Daily News* in which he declared that "the Signor Magni's statue of the 'Reading Girl,' now exhibited in the Italian department of the International Exhibition, was actually bought by the Minister of Public Instruction of the Kingdom of Italy, at the Exhibition in Florence, and it belongs to him until it shall please him to place it again at the disposal of Signor Magni."²⁰

The feud between Britain and the newly-formed kingdom of Italy as to who was the legal proprietor of the statue led to a war of telegrams between the two countries and "immensely stimulated the public curiosity. Yesterday [August 29], at one period of the day, the crowds surrounding the statue were so great that it was quite impossible to get near to read the notices affixed."²¹ Although this was good publicity for the London Stereoscopic Company, they were preparing to appeal to the Royal Commissioners to protect their rights when the dispute was put to an end by a letter to the editor of the *Daily News*, signed by the artist himself. Magni recognised that the statue had been bought in 1861 by the Minister of Education at the Florence exhibition and that when he had been approached by the Lon-

don Stereoscopic Company he had applied to the minister "to know if he would consent to my disposing of it *on condition* that I should produce an exact copy of it within a period of four months."²² Without waiting for the Minister's approval, which finally arrived on September 4th, he had sold the statue to George Nottage, thus starting a dispute for which he was deeply sorry. The copy Magni made for the Minister of Education can be seen at the Galleria Civica d'Arte Moderna, in Milan.

Before the dispute about the rightful ownership of the statue was over another event drew even bigger crowds around the Reading Girl. In the early days of September, a telegram informed the British public that the Italian patriot Garibaldi was "defeated, wounded, and a prisoner." You may remember that Magni's statue was described as wearing round her neck a medallion with the effigy of Garibaldi on it (not unlike the one in our illustration) and that she was reading lines of a poem celebrating that patriot. What you do not know yet is that it was thought at the time that the features of the Leggitrice had been modelled on those of Garibaldi's daughter, Teresa. Even though it later turned out that it was not the case,²³ the British pub-

lic, whose love for the underdog has always been a byword, did what was then in their power to show their support. "Ever since the arrival of the ill-omened telegram," wrote a journalist from the *Daily News*, "crowds have flocked to look at the statue, and the stereoscopic slides of it, which are sold within the building, cannot be prepared fast enough to meet the demand."²⁴ People came to look at the medallion which was said to be by far the best portrait of Garibaldi yet produced, and some suggested that a money box should be placed by the statue to receive contributions the public might give to support his cause.

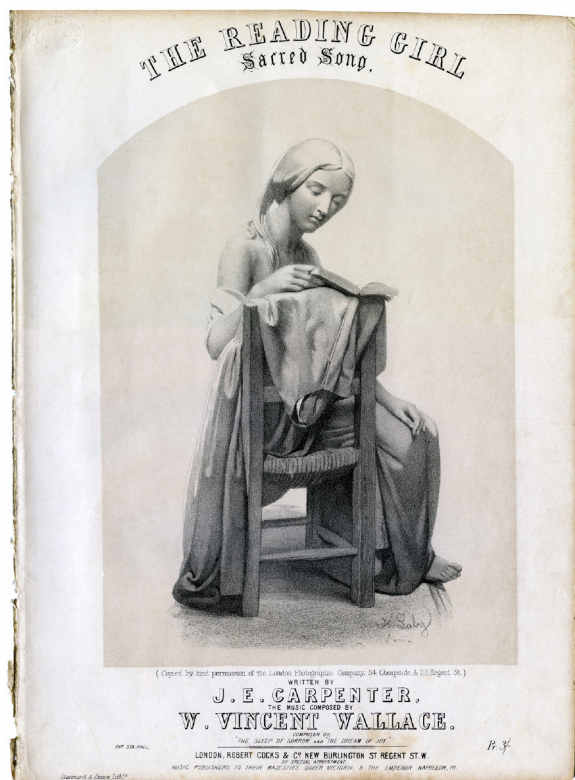
This renewed interest in his creation convinced Magni that it was time to cash in a little more on his brain child and he soon published the following advertisement:

MAGNI'S STATUE of the "READING GIRL."
— The sculptor of the "Reading Girl" now in the International Exhibition, having been solicited by many of his friends to reproduce the Statue in plaster of its original size, respectfully informs the public that in the event of his receiving orders for One Hundred Copies they shall be executed. All information as to price, &c., will be given, and subscriptions received at the Office of the Royal Italian Commission, 44, Thurloe-square, Brompton, S.W.

Prof. P. MAGNI

London, Sept. 12, 1862 ²⁵

"The Reading Girl." Sacred Song.



The number suggested by the artist was probably never reached since no other mention of these copies was made after that but less than a year later, Parian reductions of the statue were produced and sold by a Mr. Wilkinson, 108, High Street, in Belfast.

The International Exhibition closed its doors in November and by that time the interest in the statue and in its photographic reproductions had not diminished. The demand was so great and the weather so inclement that the London Public Company had to publish an apology, which appeared in *The Times*, on November 5:

EXHIBITION. — The Reading Girl. — The LONDON STEREOGRAPHIC and PHOTOGRAPHIC COMPANY beg to inform their friends and the public that, in consequence of the immense number of orders they have on hands for photographs of this celebrated statue, joined to the unfavourable state of the weather for printing, they are unable at present to meet more than a small portion of the demands upon them. Several new negatives have, however been taken, and they trust in a few days to be able to satisfy the wants of their friends.

That the Reading Girl was still the talk of the town at the time is further corroborated by the eleventh hour controversy that arose then. A journalist from the *Daily News* hinted that the statue had a serious flaw, "a serious physical imperfection" which he did not disclose, but said he had seen with his own eyes to be true and would leave "to the public to find out and judge for themselves."

The imperfection was not publicly revealed until two years later, when the Reading Girl was sent to the Dublin Exhibition and a journalist from the *Dublin Evening Mail* drew the readers' attention to the "defect in the figure—namely the want of prominence in the left breast. The right is exposed and full, but the other is covered with her garment and does not present a corresponding appearance."²⁶ Little did men know at the time that breast asymmetry is very common, especially during puberty, and that it affects more than half of all women. Was Magni aware of the fact and was this another proof of the realism of the statue? I am afraid we will never know for sure but it did not really affect the popularity of the Reading Girl.

"Every day and all day long the crowd hangs three or four deep round this simple figure of a girl, slender, serious, not classically beautiful in face or figure."²⁷

Early in November, the Reading Girl was sent to the Guildhall to become the main ornament of a banquet that was held there. She appeared "in a niche prepared for her in the vestibule leading to the Court of Aldermen, embowered in evergreens" ²⁸ before returning to the Exhibition Building where she was displayed in a more prominent and better lit place.

By mid-November it was announced in the press that the London Stereoscopic Company had acquired the second most popular

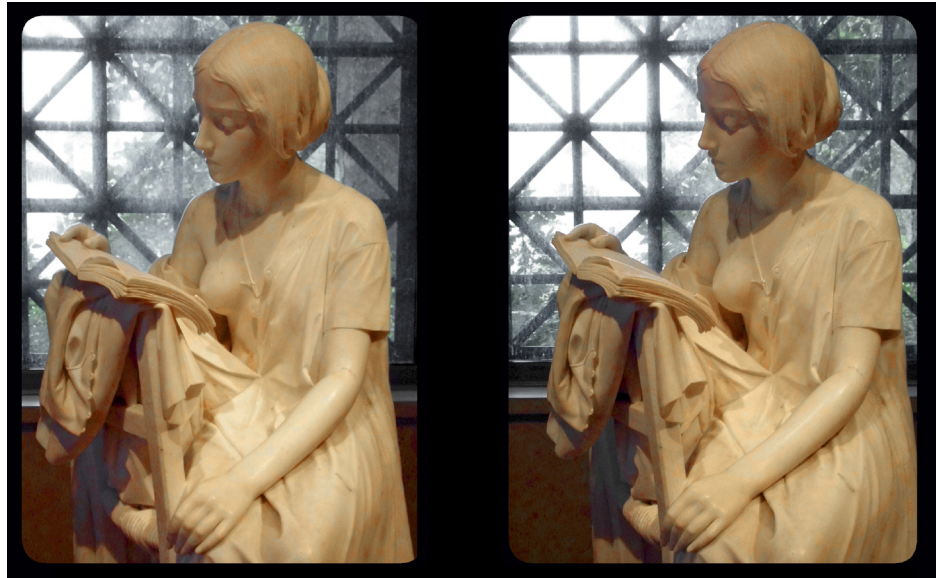
work of art of the Exhibition, a marble statue by Raffaello Monti (1818-1881) called "The Sleep of Sorrow and the Dream of Joy".

The International Exhibition eventually came to an end and one might have thought that the two statues would soon be forgotten, but they were not. Two songs were published about the Sleep of Sorrow and one about the Reading Girl, all three by prolific songwriter Joseph Edwards Carpenter for the lyrics and Irish composer William Vincent Wallace for the music. The one devoted to Magni's statue was described as a Sacred Song and was illustrated with a nice lithograph by Alexander Laby (1814-1899) copied from a photograph by kind permission of the London Stereoscopic Company. It is difficult to know whether the song was successful or not but strangely enough the lyrics show a complete lack of understanding of Magni's statue.

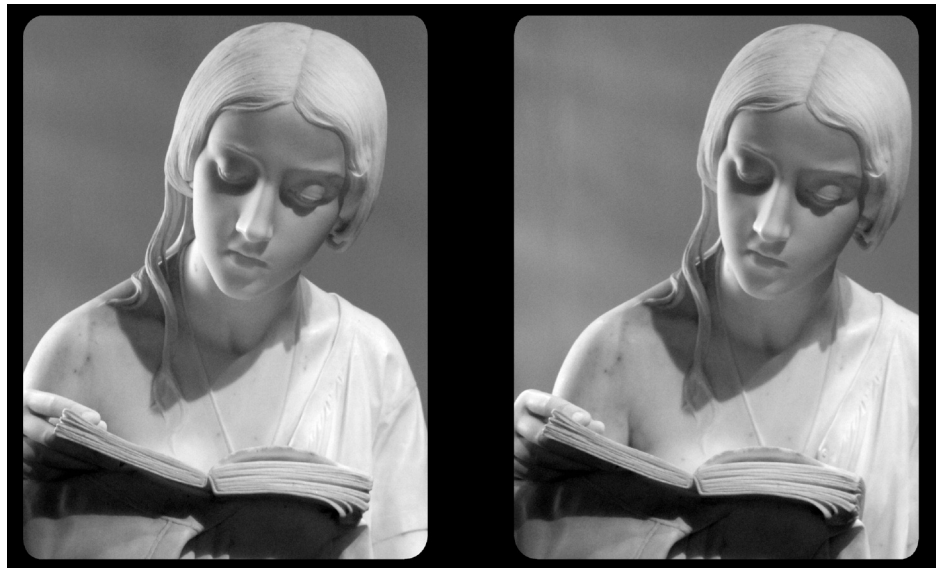
In the sunshine in the daytime,
Sat a girl beneath the tree,
In the younger children's playtime,
With a Book upon her knee;
On her brow no shade of sadness
As she bent before the page
In her eye but light and gladness,
Flush of youth with calm of age.

Except for the last line, everything about the situation depicted by Magni's marble is wrong. The Leggitrice doesn't show a girl reading in the daytime but at night, and definitely not outside (modesty forbids) but in the privacy of her bedroom. Her book is not on her lap but resting on the back of her chair and since there is a single tear running down her cheek and she is reading about the plight of her occupied country one cannot say there is but light and gladness in her eye nor that there is no shade of sadness on her brow. It appears Mr. Carpenter, who wrote some 2,500 songs during his lifetime, did not bother to look at the statue or read all the comments that were published in the press, and that he had no real idea what he was writing about.

Shortly after the song was published The Reading Girl made the news again when she appeared in Chancery in the case of the London Stereoscopic Company v. Albert Ceileur, also known under his imaginary title of Count Albert Leningen. Though the man called himself a



The Reading Girl at the National Gallery of Art, Washington D.C. (Stereo by the author)



The Reading Girl at the National Gallery of Art, Washington D.C. (Stereo by the author)

cousin of her Majesty Queen Victoria he was nothing but a pirate, a former employee of the LSC who had apparently reproduced and sold tens of thousands of unauthorised copies of the Reading Girl and of other photographs published by his employers. This was the first time photographs were protected from piracy, thanks to an act that was passed earlier that year and made it easier for photographers to copyright their works and offered them some legal protection.

During the Christmas holidays season of 1862 the two statues owned by the London Stereoscopic Company were exhibited in the Italian Court of the Sydenham Crystal Palace and special arrangements

were made "for the egress and ingress of visitors, so that these celebrated statues can be seen without inconvenience."²⁹ Despite the arrival of a new year, the Reading Girl was not forgotten and she appeared in the April issues of the *Civil Engineer and Architect's Journal* and of the *Sculptor's Journal*. The following year, she figured in the February number of the *Art-Journal* in the form of an engraving by Mr. W. Roffe and was exhibited at the Polytechnic Institution during the Christmas Festivities. In 1865 The Leggitrice was sent to the Dublin Exhibition where she was shown alongside Magni's latest creations, a "Swinging Girl" and a "Drawing Girl". In 1866 she was part of an exhibition of photographs at

the Manchester Mechanics Institution and in 1867 she travelled to Paris for the International Exhibition held on the Champ de Mars where she was treated as an old acquaintance by the press. After 1867, mentions of the Reading Girl in the press become scarcer and farther apart. The statue must have remained in the London Stereoscopic Company's premises until about the turn of the century when she was acquired, along with Monti's Sleep of Sorrow by a Mrs Anne Elizabeth Page Croft, of Fanham's Hall, Ware, Hertfordshire and remained in the family until 1950 when Fanham's Hall was bought by the National Westminster Bank as a training school for their staff and its contents auctioned off.

The Sleep of Sorrow was purchased by Mrs Sara Hoda of Woodford Green Essex, who lent it to the V&A in 1962 on the occasion of the exhibition that was held there to commemorate the hundredth anniversary of the International Exhibition and sold it to that same institution two years later. It is still on display there, in room 122g.

The Reading Girl was not so lucky. She was bought for £5 by the sister of her previous owner and, for some unknown reason, stayed at Fanham's Hall. In 1971, she was removed to the bank's staff college at Heyton Park, Chipping Nerton, Oxfordshire. She remained there until 2000, when she was auctioned by Sotheby's and was sold for just over £80,000 to an American, Dr. William Conte, from Greenwich, Connecticut. She therefore left England, where she had been since 1862, and was shipped to the States. To this day I cannot understand why she was not pre-empted by the V&A and why she was allowed to leave her country of adoption. You cannot ask auction houses to have anything but profits in mind but I find it strange that no-one tried to campaign and raise money to keep Magni's masterpiece on British soil. In 2003, the statue was sold to the the National Gallery of Art in Washington D.C. where it still resides.

I went to see her in her exile a couple of years ago. The passing years have been kind to her and she is still as beautiful as she was when she was carved, over a century and a half ago. Looking at her for a long while—and actually arousing the



Detail, *The Reading Girl* at the National Gallery of Art, Washington D.C. (Photo by the author)

suspicion of the wardens—I could easily understand the fascination she had over so many people. There is something about her which is both soothing and arresting at the same time and one cannot help feeling one is intruding upon her. Her whole poise, her tranquil but sad features seem to say “please, do not disturb me” more efficiently than any sign would. When he saw the photos I took of her Dr. Brian May sent me the following message: “The Reading Girl was perfect perfect ... and still is. Perfect modesty mixed with allure ... cerebral mixed with physical pleasure mixed with pain.” And he only saw pictures!

On the statue's pedestal, most probably added by George Nottage when he exhibited the marble in his Regent-street establishment, can be

read the words “The Reading Girl, by Magni. From the Exhibition of 1862.” How many of the visitors who walk through the room where she sits and cast a fleeting look at her have actually heard of the 1862 Exhibition or know where it was held? How many know her story and are even slightly aware her past fame? She is not part of their culture or history and I cannot but wish there were still a way for this piece of English heritage to be bought or swapped and shipped back to where she belongs and where she is much more than a cold piece of marble. Any ideas? Anyone?

I will leave you where we started, with a quote from the correspondent of *The Times* who first drew the public's attention to the Reading Girl

(Continued on page 32)

Two New Reel Sets from House of Marbles

by Sheldon Aronowitz

There are two new "View-Master" sets from the toy company House of Marbles in the United Kingdom. The first one is called "What the Butler Saw"—which is described on their website as "A viewer filled with slightly naughty images of young ladies, in glorious 3D!"

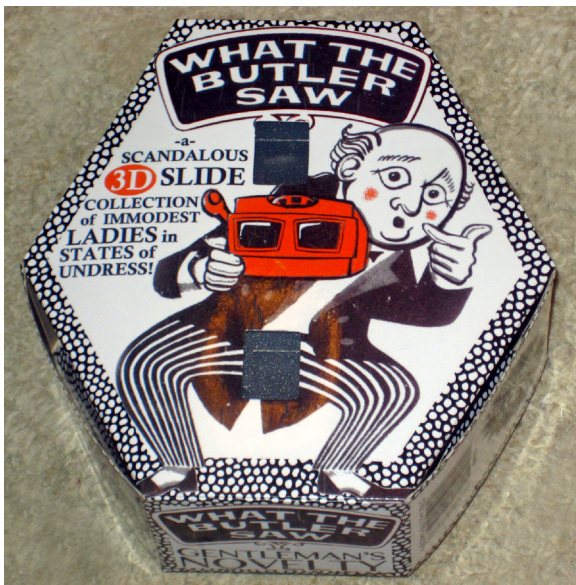
This is a one-reel boxed set. The box is beautifully designed and includes a black viewer and single reel. It is basically a satirical take on what were once considered "naughty"

images. No nudity, but just your typical Victorian era suggestive images. Humorous text with cartoonish graphics and "naughty" images printed on the hexagonal box.

The reel is more like the Fortuna reels, hard plastic and much thicker than actual View-Master reels. Fortuna reel images are of terrible quality and are sold in dollar stores but although the reel resembles Fortuna, the images are of high quality. I don't believe these are conversions but rather images from Stereo Cards.

All images have very good depth, good resolution, and no window errors, but cropped a little too close to the head. My set had a pseudo image but when I checked with other collectors who had purchased this set, this was not the case. I therefore have to assume that the images were inserted by hand and errors in mounting may vary from set to set. Unfortunately the diffuser used on the viewer is not of high quality and due to the thickness of the reel it will not fit in any other

The hexagonal box containing the single "What the Butler Saw" reel and black viewer. The sides feature "censored" images from the reel and the back includes the warning, "The lewd and lascivious pictures contained within this machine should be perused by those of high moral standing only; such as members of the clergy or houses of Parliament."



The Bedtime-Storytime book, viewer and three reel set.



A scene from "What the Butler Saw." The plastic reels include no easy space for scene numbers or titles.



View-Master viewer (nor can any "normal" View-Master reel work in this viewer). I did find that by manipulating the angle of the viewer and trying various light sources you can get a quite satisfactory result. Overall a very interesting set in a very interesting presentation.

The next set is titled "Bedtime Storytime" and is packaged even more elaborately than the "Butler" set. It includes a red viewer, three reels, and a story book describing all the images on the reels. Described on

(Continued on page 32)

For Sale

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For Sale

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Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

Wanted

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleetle@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

SHACKLETON'S 1907-1909 *British Antarctic Expedition, a Journey in 3-D*, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop shop.samuseum.sa.gov.au/en/newproducts. See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.

STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! *Exclusive here \$60 US* postpaid; check with order please: Russell Norton PO Bx 1070 New Haven CT 06504 / stereoview.com

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

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Jose Marra (Continued from Inside Back Cover)

angel investors to help the company reach its full potential. We are also considering starting a crowd-funding campaign where anybody who loves 3-D can donate and help us develop apps for more platforms and seek more content. In the near future, we plan to release apps for Samsung and LG TVs and could really use some funds to speed up the process.

We are a small company of two with a big dream and we know that if the 3-D community works together, 3-D will be with us for a lot longer than the naysayers believe.

Favorite Five

I like to ask fellow 3-D fans to tell me what their favorite 3-D films are. Here are Jose Marra's top five 3-D films of all time, not necessarily in order:

1. *Coraline* (2009, Director: Henry Selick, Featuring: Dakota Fanning and Teri Hatcher)

JM: I still remember the moment when Coraline opens the little door for the first time and the tunnel starts to push deep into the screen, really giving a great sense of depth and immersion.

2. *Ben Hur* (2016, Director: Timur Bekmanbetov, Featuring: Jack Huston, Morgan Freeman)

JM: I love how in this movie there is a constant use of depth, from the

blocking of the actors, camera moves and subtle use of foreground objects that continuously remind us we are watching a 3-D film.

3. *Dredd* (2012, Director: Pete Travis, Featuring: Karl Urban, Olivia Thirlby)

JM: I thought this film used 3-D very well, not only on the "slo-mo" sequences but also during the action scenes. When I saw it in the theatres, I brought some 3-D non-believers with me and they walked out loving 3-D!

4. *The Mad Magician* (1954, Director: John Brahm, Featuring: Vincent Price, Eva Gabor)

JM: I think that golden era films are particularly interesting in 3-D because the camera doesn't move much and it allows the viewer to explore the frame and its depth. There are also great 3-D "in your face" moments that are just plain fun.

5. *Ant Man* (2015, Director: Payton Reed, Featuring: Paul Rudd, Evangeline Lilly)

JM: This is a film that embraced 3-D as well as the interesting perspective of a macro world. Seeing these great visuals in stereo really enhanced the experience for me and really made me feel I was the size of an ant. 🐜🐜

Wanted

DURTEM BROTHERS – I am compiling a list of all known stereoviews. If you would like to share your images, e-mail Carol Johnson rockdog405@yahoo.com.

HECKLE & JECKLE 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman - kaufman3d@gmail.com or call 951-642-0691.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MIDDLE EAST NORTH AFRICA VIEWS: Both boxed sets and individual stereoviews in very good condition or better. Particularly interested in stereoviews by Frith, Good and Bierstadt. Email information and images to seth.thompson.arteducator@gmail.com.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

PROFESSOR S.J. SEDGWICK: stereoviews on Prof. Sedgwick imprints. Stephen J. (S.J.) Sedgwick traveled West with A.J. Russell, as an assistant, in 1869. In the early 1870s he began traveling the lecture circuit with his *Illuminated Lectures* – *Across the Continent on the Pacific Railroad* using Magic Lantern slides produced from Russell's Union Pacific negatives. He also produced stereoviews from these negatives and sold them at his *Illuminated Lectures*. By the late 1870s he had stereoviews from regions of the West other than just the line of the Transcontinental Railroad; these were the work of photographers other than Russell; they include (but not limited to) views of Yellowstone by Joshua Crissman, plus William Bell and Timothy O'Sullivan's Wheeler Survey stereoviews. My primary interest is for research and possible publication, but may also be interested in purchasing some of these items. Interested in Sedgwick stereos produced from A.J. Russell negatives; VERY interested in any produced from other than Russell negatives. If you have any Prof. Sedgwick stereoviews, and would like to sell, or be willing to share scans / photos for research, please contact at Pavie@OikosMedia.com or call Dan at (503) 490-9793.

Wanted

REALLY WANT A DECENT DIABLERIES, but I'm cheap. Sort of. Got one to sell at a reasonable price? I'll consider all offers. I promise. Chuck Field - chuckfield2003@yahoo.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.SLR SHEPHERD manufactured by Rob Crockett. Mark Blum markb@redshift.com 831-521-2191.

STEREO WORLD back issues. Vol. 1, #6., Vol.2,#?s 1 thru 6,Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

Wanted

WEST VIRGINIA views, including Harpers Ferry and surrounding area, Fairmont, Morgantown, Wheeling, Charleston and all other places in West Virginia. Tom Prall, PO Box 2474, Buckhannon, WV 26201, WVABOOKS@AOL.com phone 304-472-1787, fax: 304-460-7188.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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8" x 10"	per 25:	\$10	case of 200:	\$65
8 1/2" X 11"	per 25:	\$11	case of 200:	\$80
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 US SHIPPING (48 States): \$5 per order. Institutional billing. (2015)
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European Gems: The Reading Girl (Continued from page XX)

when she was still in her mother country. It sums up the universal appeal she had and, I hope, still has:

Look upon that face as long as you will, remove the book from the girl's hand; sever the pale face from the emaciated bust, bury it in the earth for centuries, dig it up, blackened and worn out by the damp mould, and it will be the "Reading Girl" still, with her intense occupation, her thought deeply buried in her page ... ³⁰

Notes

1. *The Times*, from our correspondent, October 23, 1861. This article was also reproduced in the *Dublin Evening Mail* on the following day.
2. The works sent to the 1862 International Exhibition by Pietro Magni include : *The Debardeur or Masquerader*, *Socrates*, *L'Angelli Dell Ariosto*, *First Footsteps*, *A Roman Peasant Girl*, *Te me connesset?* All of the above were photographed for the stereoscope by the London Stereoscopic Company.
3. *London Standard*, July 14, 1862.
4. *Oxford Journal*, August 23, 1862.
5. *Idem*.
6. *London Standard*, August 16, 1862.

7. *Idem*.
8. A gross being twelve dozen or 144, 200 gross represent 28800 copies, which all had to be contact printed, hence the high number of variants of this card in existence, issued from as many different negatives.
9. *Luton Times and Advertiser*, August 30, 1862.
10. *Birmingham Daily Post*, September 1, 1862.
11. *Idem*. Giovanni Battista Niccolini (1782-1861) was an Italian poet and playwright who championed the Italian unification movement, also known as *Risorgimento*, and opposed the occupation of his country by the Austrians.
12. *Idem*.
13. *The Art-Journal*, November 1862.
14. *The Examiner*, October 25, 1862.
15. *Idem*.
16. *Morning Post*, September 19, 1862.
17. *Bath Chronicle and Weekly Gazette*, October 16, 1862.
18. George Swan Nottage (1823-1885), was the managing partner of the London Stereoscopic Society and was successively elected as an Alderman, a

- Sheriff and finally as Mayor of London from 1884 till his death the following year.
19. *London Standard*, August 23, 1862.
20. *London Daily News*, August 28, 1862.
21. *Ibid.*, August 30, 1862.
22. *Ibid.*, September 13, 1862.
23. In an article published in the *Leeds Mercury* on September 8, 1868, the newspaper's correspondent, who had just seen Teresa Garibaldi, described her as being "of middle height, robust and rounded in form, a Spartan in vigour, though with all womanly gentleness. Her hair and eyes are dark – the latter kind and true. [...] It may be remarked, *en passant*, that she is certainly not the original of Pietro Magni's reading-girl."
24. *London Daily News*, November 6, 1862.
25. *Morning Post*, September 19, 1862.
26. *Dublin Evening Mail*, May 18, 1865.
27. *The Times*, October 29, 1862.
28. *London Standard*, November 8, 1862.
29. *The Times*, December 24, 1862.
30. *The Times*, from our correspondent, October 23, 1861. 📖📖

Two New Reel Sets (Continued from page XX)

their website as: "A great big, innovative set for young children. The set includes a book of three different bedtime stories plus a disc of illustrations for each story and a viewer that displays them all in 3D. Read the story and click through the 3D pictures—truly sensational and a wonderful gift." Everything is packaged in a large 12x7x3 inch box

with very colorful graphics—quite impressive!

The three stories are *Snug as a Bug*, "The Dinosaur Who Couldn't Ride a Bike", and *The Three Little Pigs*. Very well done and very colorful cartoon images with nice depth. Again, I found one image upside down but this was not the case with the other collectors who I checked with, reinforcing my theory that all is hand

assembled. Same issue as with the "Butler" set regarding the viewer, dif-fuser, and reels.

Despite the viewer and reel shortcomings I must say that both sets are worth having, from both a practical and collector's standpoint. The images are of surprisingly high quality and the boxed presentation for both sets gets an A+. A great addition to your View-Master display.

I tried to find out if any other sets are in the works but was not able to get a definitive answer. I assume that if sales are high for these then other titles will be produced.

Available directly from House of Marbles www.houseofmarbles.com/shop/product-category/new-for-2017. I have a supply for sale so feel free to contact me for availability. I would think that International customers would get a much better shipping rate by ordering directly from House of Marbles. 📖📖

The house of straw meets its fate in a scene from *The Three Little Pigs* reel.



A Brief Conversation with Jose Marra, Founder of 3D Crave

by E. James Smith

As the curator of the New York Stereoscopic Association I have had the pleasure of getting to know Jose Marra, co-founder and CEO of 3D Crave, the Roku app that delivers 3-D films, documentaries and animations to fans of 3-D content. 3D Crave is based in Los Angeles, California and serves the international 3-D community. The Roku app has been downloaded 18,000 times in the past 6 months and has streamed 65,000 minutes of quality 3-D programming to the world.

In late April, 3D Crave launched their Amazon Fire TV beta app, which will open the 3-D streaming world to a whole new audience. Details and instructions for download appear on their website www.3Dcrave.com.

Recently, I asked Jose about the background of 3D Crave and their future plans.

EJS: When was 3D Crave started?

JM: 3D Crave recently turned 5 years young. It was founded on March 20th, 2012. Jason Mandel and I met in 2004 while working on the film *National Treasure* at Bruckheimer Films in Los Angeles, California. We remained friends ever since and have worked on many other movies together. When I brought the idea for 3D Crave to Jason, he was the first one to understand the importance of building a streaming platform dedicated to 3-D content and committed to funding the whole project himself. He also designed and managed the development of our current platform.

Although we have a small office in the back of Jason's house, 3D Crave operates from wherever we are. As film people, we often work super long days in crazy locations, but every extra minute that we have, we immediately jump back to 3D Crave in the hopes that some day the company will be big enough for us to be able to dedicate all of our time to it.

EJS: What gave you the idea to create 3D Crave?

JM: From Stereo Realist slides and View-Master reels to anaglyphic comic books and any other 3-D content I could get my hands on, 3-D has always been a passion of mine. Obviously, when 3DTV came out I was first in line to buy one. After the initial 3-D wow factor wore off, I realized that it was really hard to find 3-D

movies that weren't underwater fish videos or National Park documentaries.

Back in 2010, the concept of streaming was very new and 3-D content was only available on expensive Blu-ray discs that needed a special player. We felt that 3-D had no presence in the up and coming streaming world. No company was taking the time to create a 3-D streaming app that properly dealt with the complexities of 3-D as well as seek out new and interesting content for people to watch.

So, it was while I was sitting in front of my beloved 3DTV that I realized that for 3-D to survive and become something people love, I had to build a place where all types of 3-D content could live on forever and where people around the world could enjoy it in the easiest way possible. After all, if there is nothing in 3-D to watch at home, then why would anyone bother buying a 3DTV?

EJS: What is the goal or mission statement of 3D Crave?

JM: We believe that consumers will enjoy watching more 3-D movies if there is a way to discover all the wonderful content that exists in 3-D. Most people don't know that there are already more than 100 years worth of 3-D photographs and films. Since the 1950s, major movie stars and franchises have been shot in 3-D but most of them are currently not available to be seen anywhere in their native 3-D. The 1980s and 1990s, as well as the



Jason Mandel (left) and Jose Marra, co-founders of the 3-D streaming app 3D Crave.

2000s, were full of movies loaded with fun and gimmicky "pop out" 3-D effects that people typically associate with 3-D. Even today, current 3-D blockbusters are difficult to find after their original theatrical release.

3D Crave is not only a 3-D streaming service but also a tool for 3-D content producers to monetize their titles. We make it easy to upload stereo videos and track sales via our content provider platform. 3D Crave seeks to create a destination where anybody interested in watching 3-D movies can easily do so. From short films, trailers, documentaries, features, and everything in between, we have something for everyone.

EJS: What are the future plans for 3D Crave?

JM: We hope that by consistently growing our catalogue we will attract more and more users who will come to realize that 3-D can really change the way we experience a film and that it is also really fun to watch 3-D movies at home!

We plan to systematically release more and more apps that will bring all this wonderful 3-D content to the masses. We recently launched the beta version of our Amazon Fire TV app via our website and have been consistently adding new content to our catalogue.

However, if we hope to achieve our ambitions we need to reach out and expand beyond just Jason and myself. We are actively seeking

(Continued on page 30)

